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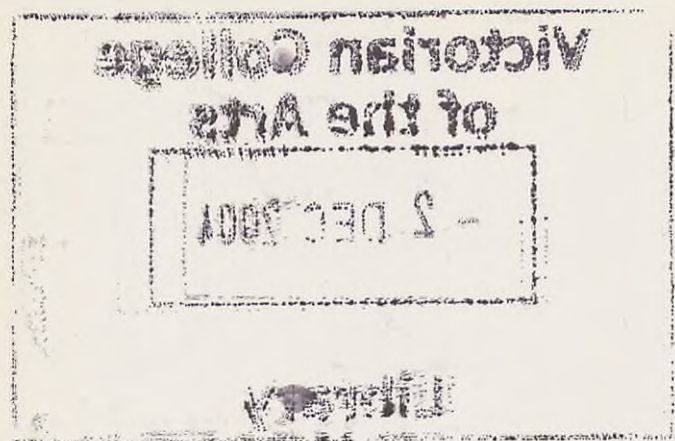
Vol. 42 Summer
No. 2 2004

art

& Australia

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Dale Frank
Simryn Gill
Sally Smart
Euan Macleod
Australian artists
in London in 1961



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editorial



Dale Frank, a Brisbane-based artist who burst onto the international art scene in the 1980s with noteworthy exhibitions in Europe, the United States and Australia, is the subject of two essays in this summer edition of *Art & Australia*. Ashley Crawford and Jane Rankin-Reid focus on Frank's more recent work, initiated in the early 1990s, comprising powerful large-scale paintings overflowing with vivid layers of coloured varnish poured directly onto the canvas.

No less powerful, yet entirely different in approach, is the work of Sally Smart. Deborah Hart writes on Smart's delicate, evocative paintings, installations, prints and collaged cut-outs which, as Hart elucidates, suggest 'a fascination with ghosts, with things revealed and concealed, and with real or imagined presences of the past'.

Tony Palmer writes on the work of Euan Macleod, a New Zealand-born artist who has lived and worked in Australia since 1981. In a career spanning more than two decades, Macleod has consistently and skillfully explored the relationship between the figure and the landscape in visceral, densely painted compositions in which the human and the physical merge.

A rather different exploration of the relationship between the landscape and humans – or, more specifically, between nature and culture – is evident in the work of artist Simryn Gill. Chaitanya Sambrani writes on Gill's photographic and installation-based works which powerfully engage with postcoloniality.

Our focus on living Australian artists is complemented by an essay by Simon Pierse which revisits 'Recent Australian Painting', the important yet rarely discussed exhibition of Australian art held in 1961 at the Whitechapel Art Gallery in London. Probing the Whitechapel archives, Pierse has uncovered never-before published correspondence and photographs which give a unique insight into a significant period of Australian art history.

In addition to our feature essays are reviews of exhibitions in Australia, Tokyo, London, Los Angeles, New York and Berlin, book reviews and coverage of the art market, including an article by Sally Couacaud which focuses on the little-known yet increasing practice of commissioning site-specific artworks for private homes.

Art & Australia is also delighted to introduce the work of Melbourne artist Nick Mangan, the second artist to be nominated as part of the ANZ Private Bank and Art & Australia Emerging Artists Program.

Claire Armstrong

From the Publisher

I would like to take this opportunity to thank the many loyal friends and followers of *Art & Australia* whose support over the past twelve months has been invaluable.

Season's greetings from all the team at *Art & Australia*.

Eleonora Triguboff



contents

forum

- 162 Editorial
- 166 Contributors
- 196 2004: Australian Culture Now Daniel Palmer
- 198 A Minimal Future? Art as Object 1958–1968 Juliana Engberg
- 200 Luc Tuymans Nick Waterlow
- 202 Montien Boonma: Temple of the Mind Tony Bond
- 204 Artist's choice – Derek Kreckler Mike Parr

features

- 206 Dale Frank Ashley Crawford; Jane Rankin-Reid
- 216 Other realities, someone else's fictions: The tangled art of Simryn Gill Chaitanya Sambrani
- 226 Recent Australian Painting: Australian artists in London in 1961 Simon Pierse
- 236 Sally Smart: Daughter architect Deborah Hart
- 246 Euan Macleod Tony Palmer

review

- 256 Ingrid Periz on the 2004 Whitney Biennial and 'Roth Time: A Dieter Roth Retrospective' in New York; Astrid Mania on 'Das MoMA', 'PLuzzle', 'Andy Warhol: Motion Pictures', 'XI. Rohkunstbau' and 'Black Friday: Exercises in Hermetics' in Berlin; Janine Burke on John Nixon; Tony Bond on Ken Unsworth; Laura Murray Cree on Anne Wallace; and Larissa Hjorth on 'Supernatural Artificial'

gallery

- 264 Selections from recent exhibitions

books

- 266 Art books for children Andrea Stretton
- 271 Reading Dadang Christanto Andrea Stretton
- 274 David McCooney on Art & Life (Philip Jones) and The Bright Shapes and the True Names: A Memoir (Patrick McCaughey)

market

- 276 Salesroom Terry Ingram
- 278 The 2004 Armory Show Gene Sherman
- 280 Market profile – Albert Tucker Roger Dedman
- 281 Hidden treasures: Private commissions Sally Couacaud

ANZ / Art & Australia Emerging Artists Program

- 320 Nick Mangan Claire Armstrong

cover, detail
Dale Frank, *Remember Fortune Cookie Road 14*.
Often the less there is to justify a custom, the
harder it is to get rid of it. The most advanced
nations are always those who navigate the most.
Tin Can Bay, 2004, varnish on canvas, 200 x 260 cm,
courtesy Roslyn Oxley9 Gallery, Sydney.

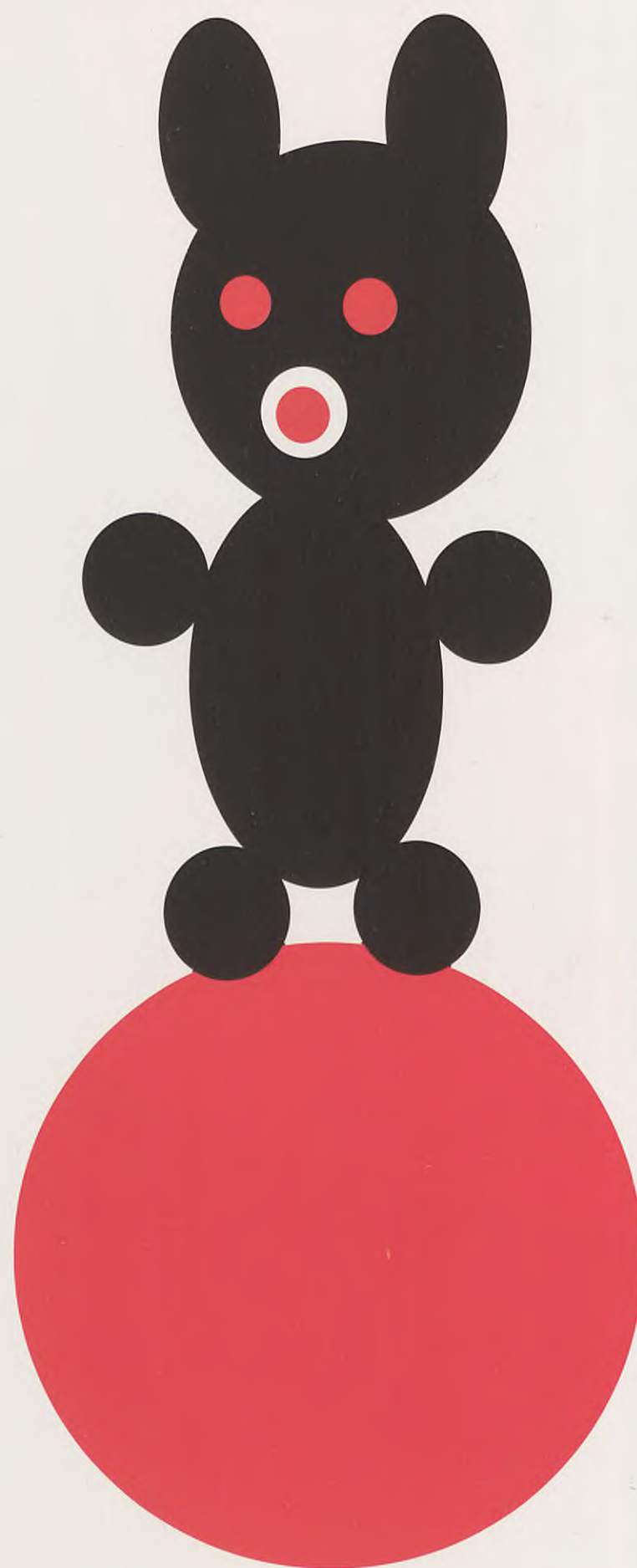
this page, detail
Dale Frank, *Untitled*, 1999, varnish and acrylic
on linen, 200 x 400 cm, courtesy Roslyn Oxley9
Gallery, Sydney.

opening page 161, detail
Derek Kreckler, *Holey #1*, 2003, diptych, C-type
light-jet print, spun aluminium and cast vinyl,
wall 120 x 250 cm, plinth 27.5 x 80 x 3.5 cm,
spheres 20 cm, 10 cm, 80 cm (variable).
Photograph Graham Baring.

opposite page
Photograph Benjamin Storrier.

subscription insert, page 288, front and back
Sally Smart, *Legs (green)*, 2004, synthetic flock
on felt, edition of 10, each 60 x 45 cm, courtesy
the artist and Kaliman Gallery, Sydney.
Sally Smart, *Legs (pink gingham)*, 2004, synthetic
flock on fabric, edition of 10, each 50 x 45 cm,
courtesy the artist and Kaliman Gallery, Sydney.

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COLIN DUNCAN *Clever Country* 2004

Acrylic sheet Two parts Dimensions variable

contributors



Tony Bond is General Manager (Curatorial Services) and Head Curator of International Art at the Art Gallery of New South Wales (AGNSW), Sydney. He was Artistic Director of the Liverpool Biennial of Contemporary Art (UK) (1998–99) and Artistic Director of the Biennale of Sydney (1992). He has been a member of various Australian and international advisory boards and committees, has published widely and is currently researching an exhibition on the history of self-portraiture to open at the National Gallery in London in 2005 and the AGNSW in 2006.



Ashley Crawford is the author of *Wimmera: The Work of Phillip Hunter* (2002) and co-author of *Spray: The Work of Howard Arkley* (1997).



Juliana Engberg is Artistic Director of the Australian Centre for Contemporary Art, Melbourne. She is also Curator of the Melbourne Festival Visual Arts Programs (2001–06); Adjunct Professor at RMIT University, Melbourne; Visiting Critic at Glasgow School of Art, Scotland; and a visiting juror at the Rijksacademie, Amsterdam. In 1999 she was Artistic Director of the Melbourne International Biennial. Her writing has been published in numerous local and international art journals, newspapers and catalogues.



Dr Deborah Hart is Senior Curator of Australian Painting and Sculpture at the National Gallery of Australia (NGA), Canberra. She has curated many exhibitions over the past twenty years and is currently working on a retrospective of the work of Grace Cossington Smith to open at the NGA in March 2005. She has written widely on Australian art, including more than 100 catalogue essays and articles, and several monographs.



Daniel Palmer is Curator of Projects at the Centre for Contemporary Photography, Melbourne, and a lecturer in the School of Art History at the University of Melbourne in the areas of photography, new media and contemporary art. He is a regular contributor to Australian and international art journals, including *Photofile*, *Real Time*, *Broadsheet*, *Eyeline* and *Frieze*.

Janine Burke is the author of fifteen books of art history, biography and fiction. Her most recent book is *The Heart Garden: Sunday Reed and Heide*.

Sally Couacaud is a curator and writer based in Sydney.

Roger Dedman is the author of *The Australian Art Market Movements Handbook* produced by Christie's.

Larissa Hjorth is an artist and lecturer currently completing her PhD on mobile technologies and gender in the Asia-Pacific.

Terry Ingram's column appears every Thursday in the *Australian Financial Review*.

David McCooey is a Senior Lecturer at Deakin University, Geelong, Victoria, and the author of *Artful Histories: Modern Australian Autobiography* (1996).



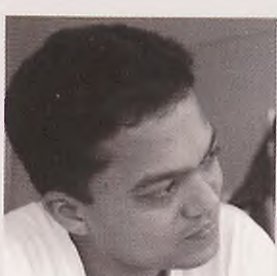
Tony Palmer joined the staff of the Australian National Gallery (later National Gallery of Australia) in 1976, working as Senior Research Officer to the Director, James Mollison. From 1979 to 1986 he was Assistant Curator in the gallery's Department of International Prints and Illustrated Books. After moving to Sydney in 1986, Palmer established a business – Tony Palmer Art Dealer and Valuer – providing valuations and advice to collectors.



Simon Pierse is an artist and art historian based at the University of Wales. He is interested in British perceptions of Australian art and landscape and has written on Michael Andrews's paintings of Uluru, Antony Gormley's 2003 project *Inside Australia* and Sidney Nolan's final years in Wales. He is currently researching exhibitions of Australian painting in London in the period 1953–63.



Jane Rankin-Reid is a Tasmanian-based critic and writer. A former Senior Editor of *Art + Text*, her writing has been published in *Artscribe*, *Art in America*, *Le Monde* and in numerous publications in the United Kingdom, Europe and the United States. Her 'Perspective' column appears weekly in the Tasmanian *Mercury*. She also the editor and a contributing writer (with Christopher Chapman) of the forthcoming monograph *Dale Frank: So Far ...*, to be published by Black Inc. in 2005.



Chaitanya Sambrani studied economics and art history in Baroda, India. From 1995 to 1998 he taught art history and worked as curator and critic in Bombay before moving to Canberra to undertake a PhD at the Australian National University, where he now teaches. His current curatorial project is 'Edge of Desire: Recent Art in India', jointly organised by the Art Gallery of Western Australia, Perth, and the Asia Society, New York. Photograph Robert Simpson.

Astrid Mania is an independent writer and curator based in Berlin, Germany.

Laura Murray Cree is a visual arts writer and former Editor of *Art & Australia*. She is currently Publications Manager for Sherman Galleries, Sydney, and Visual Arts Adviser for *State of the Arts* magazine.

Ingrid Periz has written for *Art & Text*, *World Art* and *ARTnews* and has taught at the University of Melbourne and New York University. She is the author of a monograph on Adam Cullen (2004).

Gene Sherman is Director of Sherman Galleries, Sydney.

Andrea Stretton is a literary and arts journalist and interviewer and a contributing editor at *Art & Australia*.

Nick Waterlow OAM is Director of Ivan Dougherty Gallery in Sydney and a Senior Lecturer at the College of Fine Arts, University of New South Wales, Sydney.



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SALLY SMART

Tree (Insectology)
2004 (detail)

Synthetic polymer paint
on felt and canvas with
collage elements
190 x 153 cm





Festivus 04 – ONE OF

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site: [unseen] Sherman Galleries @ Danks St

23 November – 4 December

TEXT ME – An exploration of body language
Deborah Paauwe

20 January – 5 February

Lynne Roberts-Goodwin

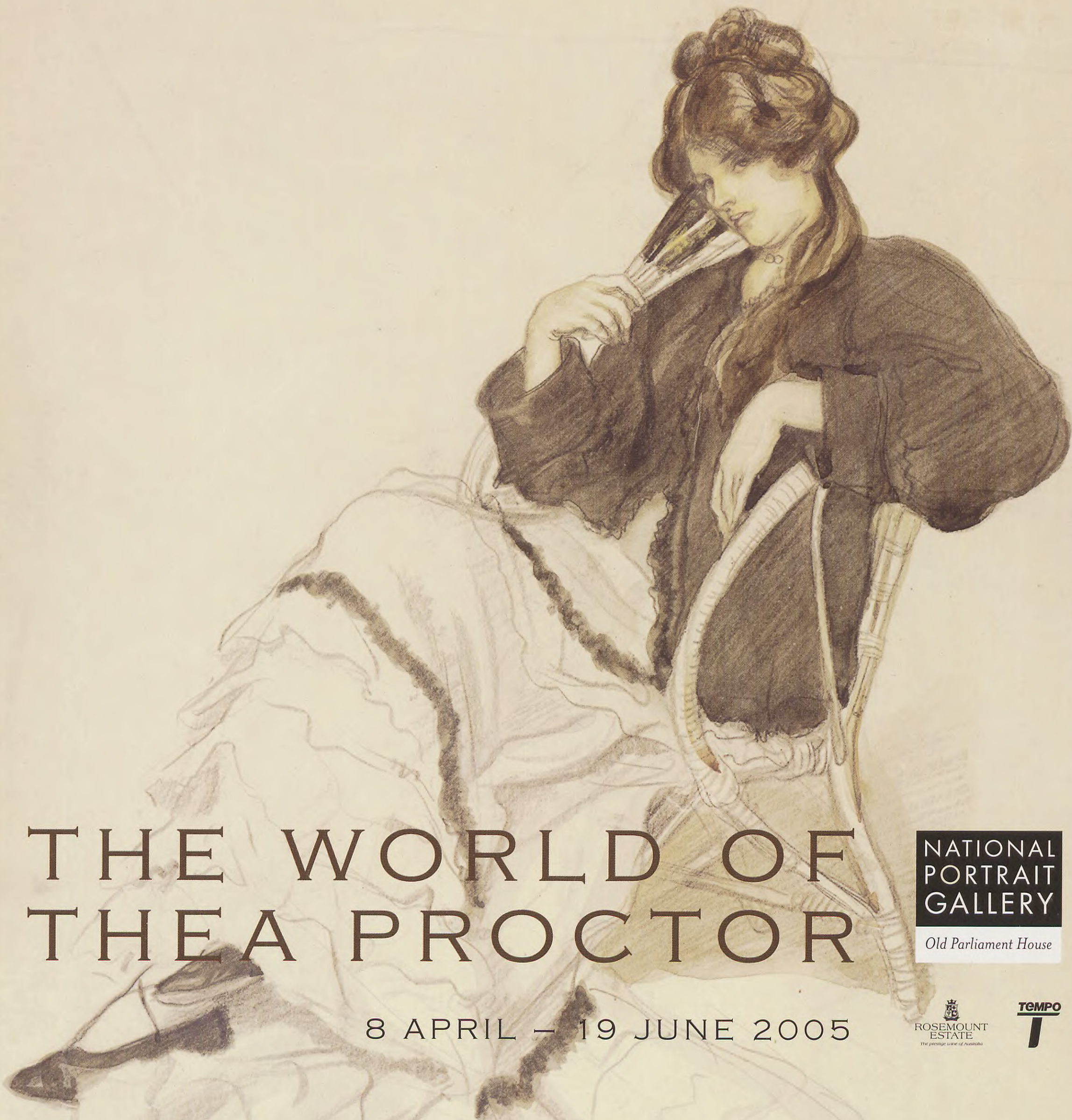
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Untitled (Proof Sheet) 2004

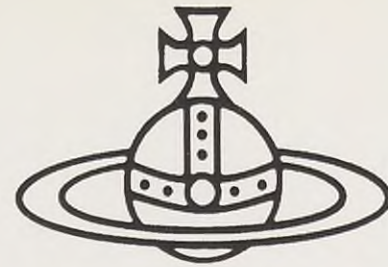
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Mark Rothko, no. 37 (Red) c.1956 National Gallery of Victoria, Melbourne
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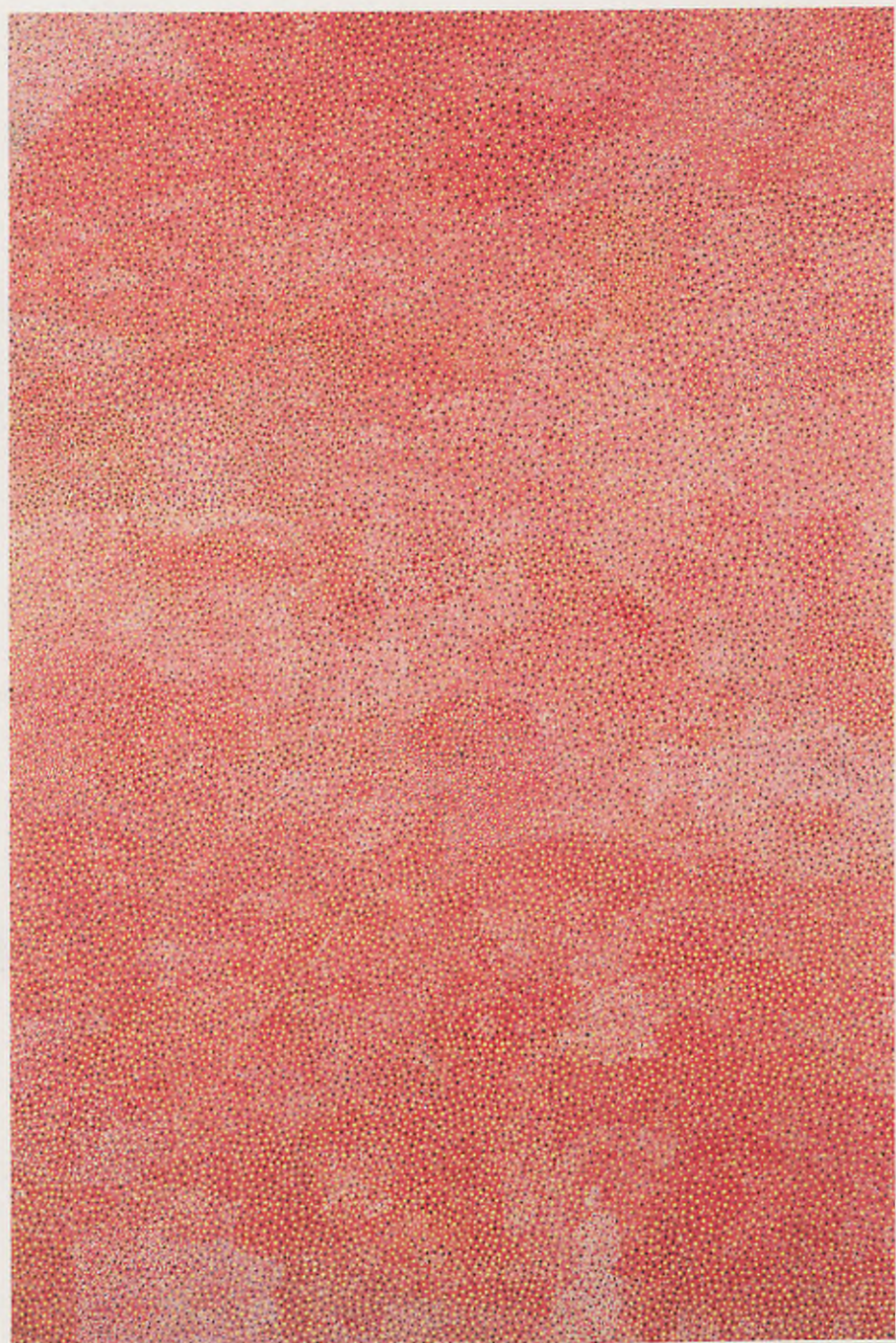
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Kerry Stokes Collection, Australian Capital Equity



Angelina Pwerle



Bush plum dreaming, 2003 acrylic on canvas 180 x 118cm



Bush plum country, 2003 acrylic on canvas 180.5 x 121cm

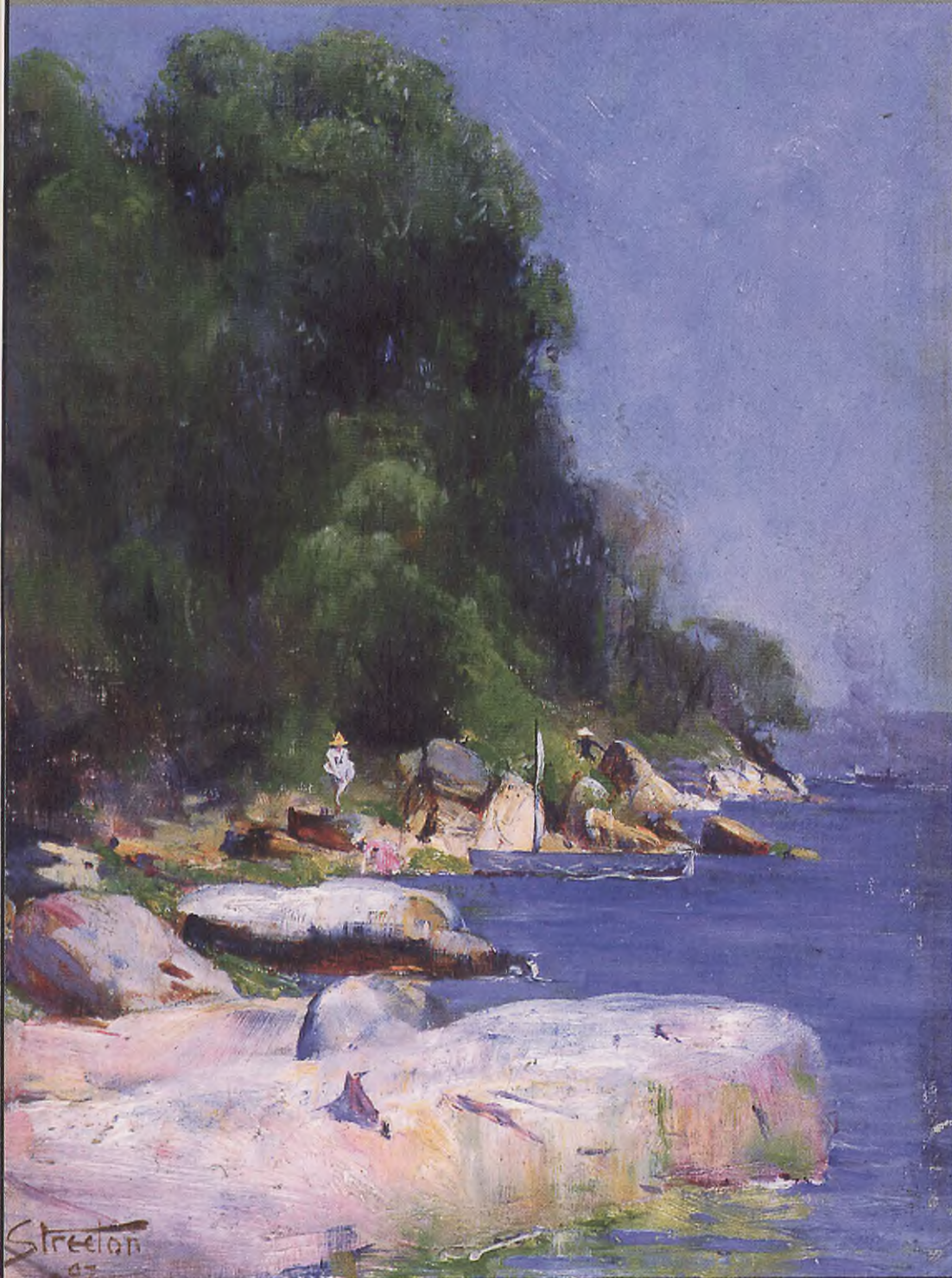
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JENNY ORCHARD

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L to R:
*Holistic hybrid (aka Jane), Desert frog flower
(aka Dave), Orange bisexual eucalyptus (aka Jane),
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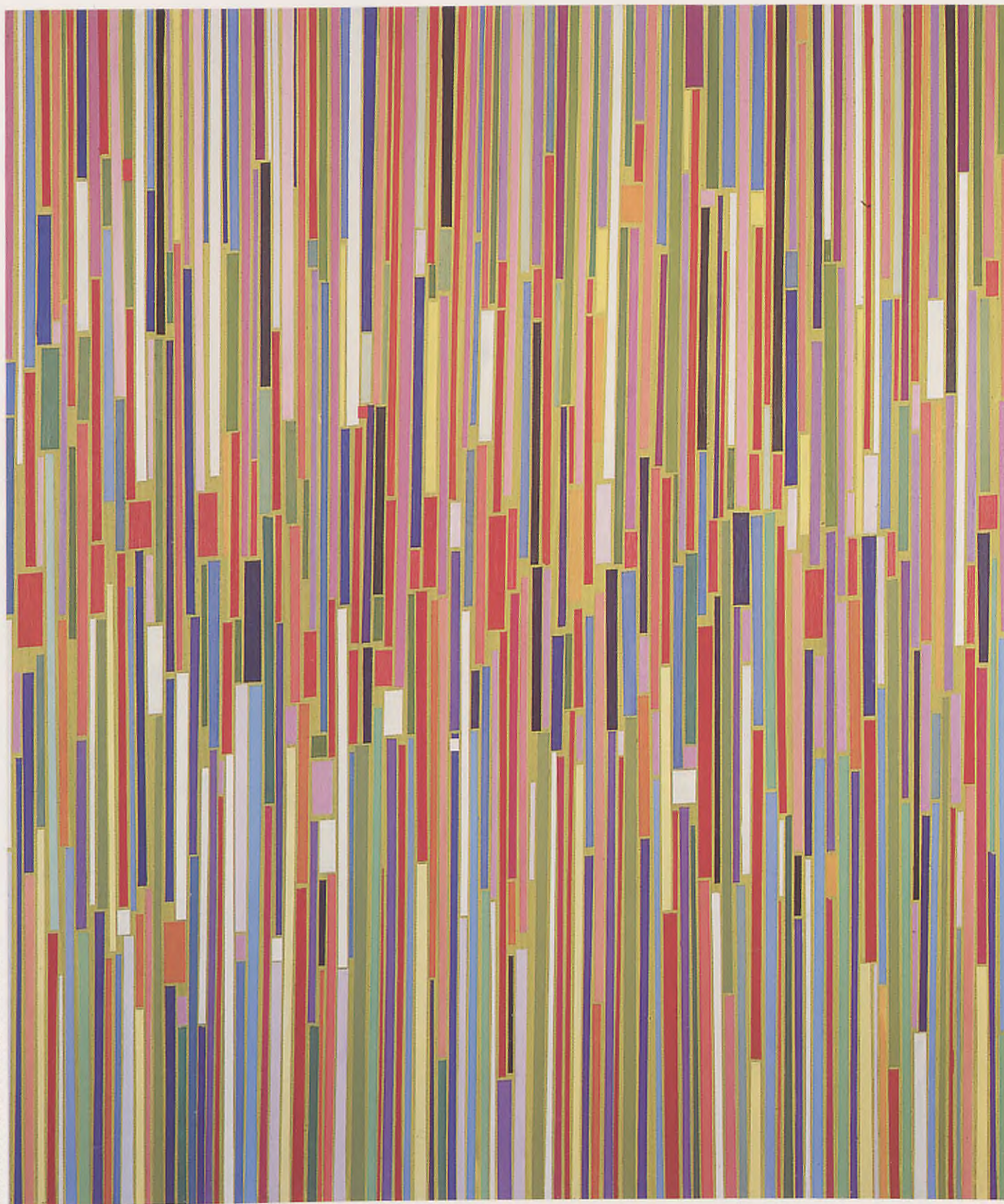
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info@brianmooregallery.com.au www.brianmooregallery.com.au Bladdered, 2004, Polyurethane and Pigment on PVC, 220 x 240 x 130 cm

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wayne eager

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Image: Shorty Jangala Robertson, Ngapa Jukurrpa, 2004, acrylic on linen, 183 x 122 cm

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Image: Anne Wallace, *Daphne* 2003-04, oil on canvas,
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Regina Wilson, Message Sticks, acrylic on canvas, 250 x 200 cm, KB 1864

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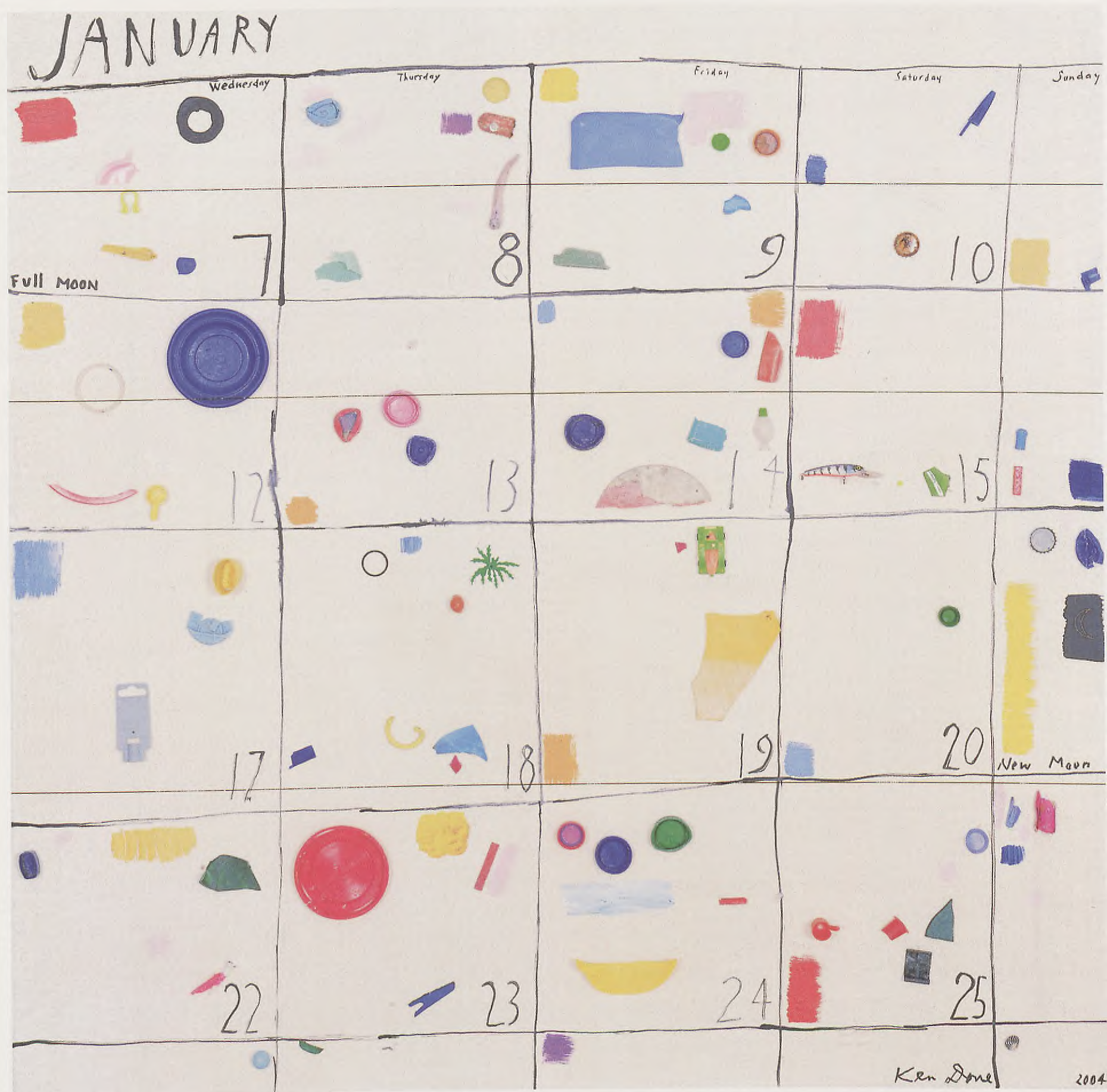
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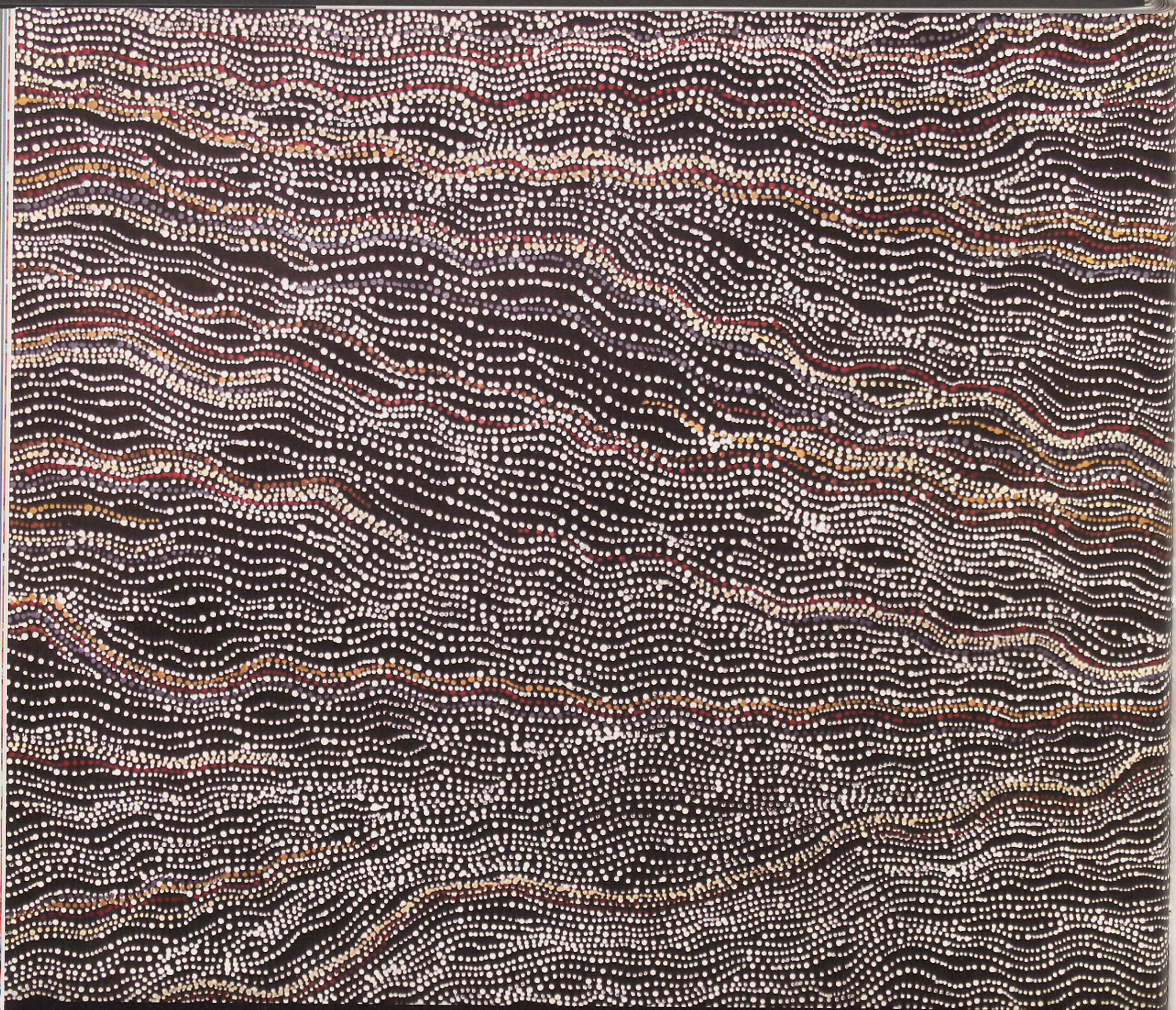
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HOLDEN, LIGHTNING RIDGE NSW Oil on paper 100 x 134cm

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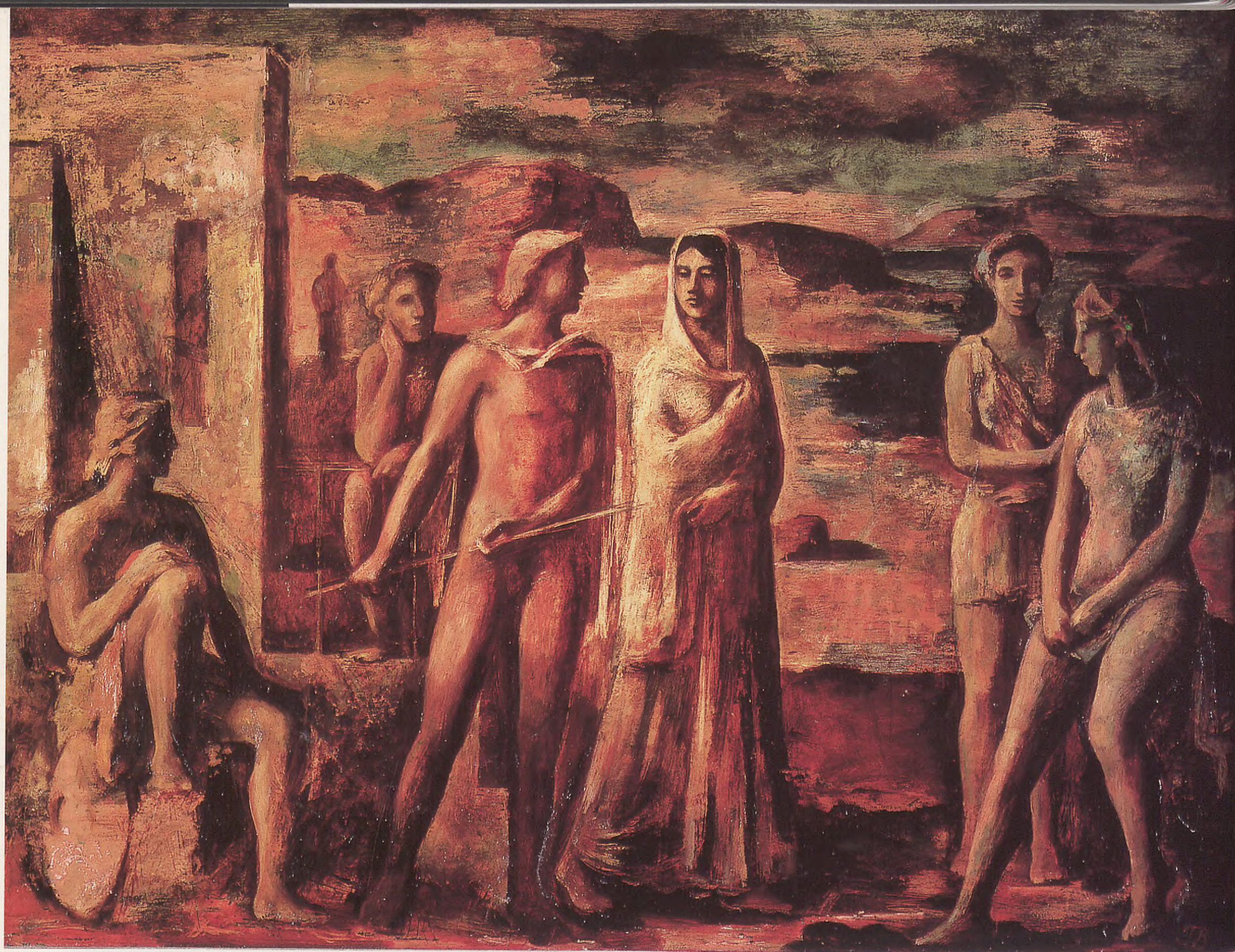
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**Frances, Lady Reynell, of
West Ogwell, Devon**
c.1597 London
oil on wood panel
Purchased with assistance
of the Art Gallery of South
Australia Foundation 1998

2004

Australian Culture Now

Daniel Palmer

Hip, fresh and ambitious are the words that have been used to describe '2004: Australian Culture Now', a major collaborative exhibition in Melbourne involving one of Australia's oldest art institutions, the National Gallery of Victoria (NGV), and one of its newest, the Australian Centre for the Moving Image (ACMI). Presenting work from around the country produced over the past two years, the ambition of '2004' was to map emerging trends, filling the absence, since the demise of Australian Perspecta in 1999, of a major Australian survey exhibition. With eleven curators – most aged under forty – and backed by extensive research, '2004' seemed genuinely close to the action. Many less-familiar names were among the 130 artists and collectives presented, and staples, such as Tracey Moffatt, Bill Henson, Ricky Swallow and Patricia Piccinini, were absent. Not surprisingly, while pluralism, hybridity and aspects of popular culture were engaged with and critiqued in the exhibition catalogue, overarching curatorial statements about the direction of Australian art were slight and few.

As an exploration of contemporary practice, however, the displays were sophisticated and perceptive. The top level of the NGV was entirely given over to the work of around fifty artists and, unlike the flat 2004 Biennale of Sydney, impressive exhibition design enabled a variety of subtle interconnections between works to emerge. Guy Benfield's performance video, *The essence of ju ju*, 2003, was a strong start; both retro and futuristic, his gravitationally challenged struggle to paint signalled a recurring reference to painting in the exhibition. Scott Redford's irreverent series of video projections, 'Dead Board', 1996–2003, also allude to painting's endlessly cited death by heartily partaking in it. It is a curiously exhilarating experience to view his trio of bikini-clad beach-babes (at the Versace Hotel in Surfers Paradise) taking turns to arduously saw through surfboards on which the word 'dead' is emblazoned in spray-paint.

Most of the works at the NGV were engaged in a dialogue with painting. And almost all the painting, except for the work of Indigenous artists, was in dialogue



Marcus Lyall, *Slow service*, 2003, slow-motion digital camera projection. © The artist.

with photography: David Wadellon's super-realist *Paradise*, 2004; Paul Wrigley's Gerhard Richter-like blur; and Maria Kontis's paintings of black-and-white family snaps, to name just a few. However, photography itself was strangely underrepresented. Rosemary Laing's photographs of painted IKEA furniture in the Australian desert are spectacular, but fail to communicate. The inclusion of work by Indigenous photo-based artists might have helped bridge the silence between innovations in Indigenous painting and the generous sample of engrossing, largely pop-motivated installations by a new generation of younger artists. Response to the latter probably depends primarily on your age, given works such as Melbourne performance artists Nat & Ali's busy collage-cum-installation devoted to art, fame and local art politics; Sue and Phil Dodd's *GOSSIPPOP*, 2004, a witty recycling of celebrity rumours performatively combining fashion and music; Andrew Best's life-sized sculptural actualisation of the 1980s video game Donkey Kong; and James Lynch's animated video of his friends' dreams of himself.

Links between works appear to have formed organically. For instance, ice became an unusual motif in one wing of the NGV, from Nicholas Folland's chandelier with encrusted frost to Nick Mangan's wondrous motorcycle chassis with crystalline plastic shards and Damian Bertoli's collapsed pile of white junk in homage to Caspar David Friedrich's *The ice storm*, 1823–24. Another section featured vaguely political works, in the form of architect Sean Godsell's *Park bench house*, 2002, designed for the homeless, and Tom Nicholson and Raafat Ishak's action-oriented banners. Overall, however, the art in '2004' was light on overt political statements. From the evidence of this exhibition, we prefer sensation to the didactic. Despite the times, and an underlying sadness or disaffection in much of the work, it seems that few artists aspire to speak with a social voice.

'2004' at ACMI was vast and multi-dimensional, focused in the Screen Gallery, where seven of the major works on display were new commissions.



Damian Bertoli, *Continuous moment*, 2003–04, polyvinyl chloride, polyurethane, wood, 500 x 400 x 250 cm. © The artist. Photograph Tony Marin.



Guy Benfield, *The essence of ju ju*, 2003, video production still. © The artist. Photograph Cath Martin.

Shaun Gladwell's elegiac and site-specific twin video projections, *Godspeed verticals*, 2004, are mesmerising in their slowed-down subterranean and subcultural way, showing breakdancers in an empty underground train station and two skaters gliding down a wall with skateboards on their backs. The introduction of objects in ACMI's usual parade of projections and plasma screens was welcome, as in David Rosetzky's stylised monologues of the desperately beautiful bourgeois. Less polite, Philip Brophy invites us to literally probe his work, *The body malleable*, 2002–04. Taking the idea of the digital to its logical conclusion, we poke a finger into a greased hole and become complicit in the resulting entanglement of sonically amplified, sexualised cartoon technoflesh. More conventionally interactive, Troy Innocent's work, *lifeSigns: eco-system of signs and symbols*, 2003, is an elaborate exploration of game iconography, floor-based and multi-player. Meanwhile, SymbioticA Research Group (SARG) – a collaboration between artists, scientists and computer programmers in Perth, Australia, and Georgia, United States – deployed a robotic arm which communicates with remote cells growing in a Petri dish to create drawings. Its clunky art-and-technology look livens up the somewhat hackneyed theme of artificial intelligence.

Due to scenes of gothic self-mutilation, Monika Tichacek's large-scale video projection, *The shadowers*, 2004, was banished to an upstairs venue at the eleventh hour, thereby being effectively censored. Unfortunately, such paranoid sensitivity to public criticism probably reflects the true state of Australian culture now, outside the confines of the art gallery. The Screen Gallery at ACMI also included an archaeological-style presentation of net-art and activist network culture, with display cases, projections of net eye-candy, interactive exhibits and animations. '2004' also included ARTV, for which sixteen artists created thirty-second works for screening during interstitial moments on SBS television (of particular note were strikingly minimalist works by Daniel von Sturmer and

Simryn Gill). There were also short films critiquing the cultural identity presented in the popular television series *Neighbours*, as well as public imaging, a related cinema program and an extensive website. It was a lot to take in, let alone make sense of.

In his provocative praise of '2004' in the *Weekend Australian*,¹ Ted Colless affirmed what Robert Nelson feared in his review of the exhibition in the *Age*² – that the real subject of the show was decor, or ambient aesthetics. Indeed, the show's title signified that '2004' was about visual culture more generally, and its boldest premise was that artists today are blurring the boundaries separating fine and applied arts. It is not necessarily a popular move, since critique and creative autonomy appear to be at stake. Yet, despite the decor debate, the barriers have not dissolved; tensions continue to exist between art as expression, commentary and research, and art as design and promotion. But practices have become more porous and complex, in part due to digital media, and important work is often produced in the fusions, contradictions and gaps (the fashion and ceramic work at the NGV sat awkwardly, precisely because of its conventional feel and presentation). The forbidden other remains advertising itself, almost present in Marcus Lyall's conceptually vacant but visually spectacular video work *Slow service*, 2003, featuring custard and other foodstuffs thrown at people, played back in extreme slow motion. This work introduced visitors to the Screen Gallery and was the image used to promote '2004', a significant exhibition which will hopefully reappear in a few years time.

1 Ted Colless, 'Present tense', *Weekend Australian*, 17 July 2004, p. B18.

2 Robert Nelson, 'Art or consumerism?', *Age*, 23 June 2004.

A MINIMAL FUTURE?

Art as object 1958–1968

Juliana Engberg

Boring. Literalist. Theatrical. Easy to get. Minimal art at its emergence as an artistic convergence in the mid-1960s had its detractors, and still has, as a recent article by *New Yorker* art critic Peter Scheldahl demonstrated. Even so, minimal art, as writer John Perreault forecast in 1967, has not only 'stuck' as a label, but has persisted as one of the dominant and defining modernist movements of the twentieth century.

Minimalism and its major protagonists engaged with issues of art and its relationship with materiality, phenomenological aesthetics, gestalt psychology, anti-illusionism, monochromatics and systems. Through their spatial and material inventions the minimalist artists sought to propose and define a new status for art as a 'primary object' existing between painting and sculpture. Despite this often weighty burden of theory and definition, minimalism's physical manifestation of classical simplicity tended to carry its hypothetical baggage lightly. The minimal object itself most always offers up a confident solidity and seems inherently to understand its own *raison d'être* in a solemn yet rarely lugubrious way.

For many, minimalism is perhaps most impressive for preparing the way for the conceptualist investigations of the later 1960s which, with the dematerialisation of the art object, ushered in a radical redirection for art practice. Some see minimalism as a kind of intermezzo between abstraction and the ephemeral. Others understand it as a zero point, as American abstractionist Ad Reinhardt would have said, a kind of refreshing cancellation that offered a new start, moving away from illusionism or painterly abstraction. But in many ways it is far more complicated than this. Minimalism accumulates the history of art and contains it within the bulk of itself to renew fundamental questions about space, place and relational physics. It proposes a different socialisation between art and viewer. It most certainly challenges, for all time, the concepts of illusionism and introduces immanence as a central ideal.

If one's reception of minimalism was obtained via reproductions, as it was for most Australians in the form of grainy black-and-white photographs in art



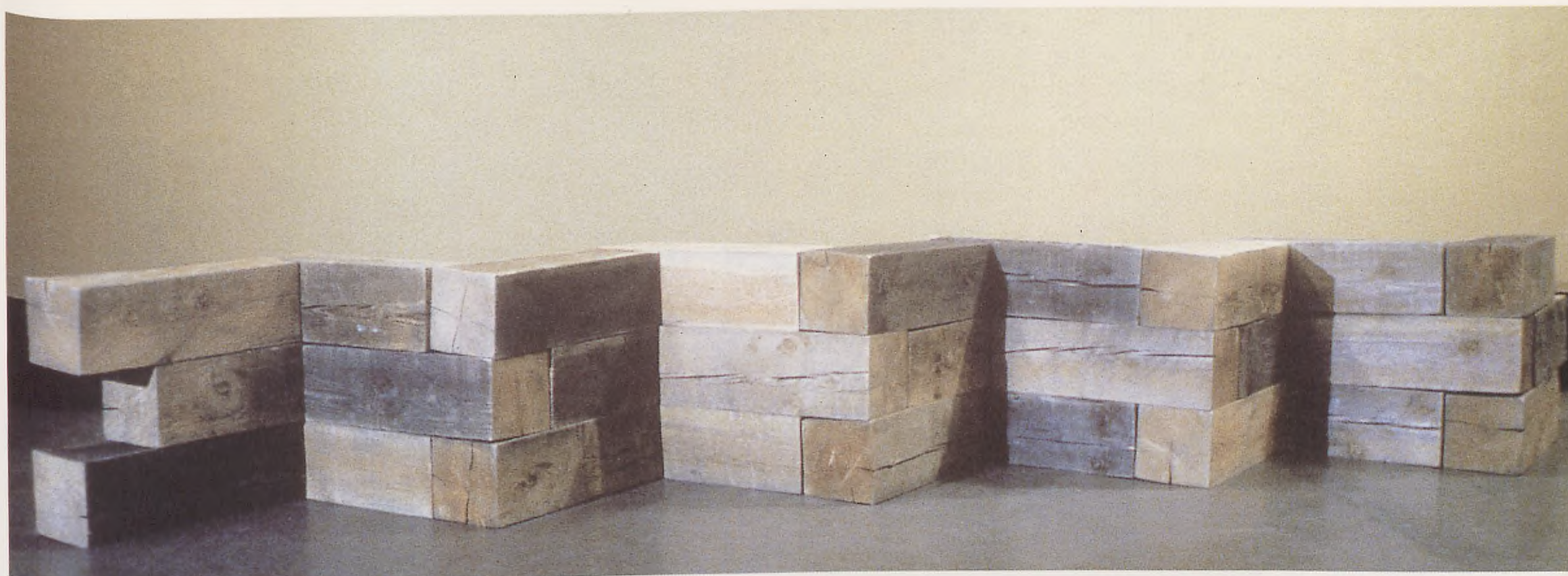
Judy Chicago, *Rainbow picket*, 1966/2004, painted plywood, canvas, latex, 320 x 279.5 x 320 cm, collection the artist. Photograph Brian Forrest. © 2004 Judy Chicago / Artists Rights Society (ARS), New York.

magazines, one might imagine that minimalism was a white, black and grey event, lacking texture. Nothing could be further from the truth, and the recent major survey exhibition, 'A Minimal Future? Art as Object 1958–1968' at the Museum of Contemporary Art (MoCA) in Los Angeles, proved beyond doubt that minimalism was often vivacious and, even within the strictness of its geometric formula, various. It was also colourful.

Somewhat unbelievably, 'A Minimal Future?' was the first large-scale historical exhibition in the United States to examine the emergence of minimal art in the late 1950s to 1960s. The exhibition remained strictly within this timeframe, which might be said to represent minimalism at its most domineering and influential. It focused on work produced by forty key American, or United States-based artists, and included sculpture, painting and photography. One of the major strengths of the exhibition was the inclusion of many works that were first shown in key solo and group exhibitions during the period.

Curator Ann Goldstein was respectful and rigorous in her selection of works, and set out a clear trajectory. Without fuss, and with a strong sense of physical accommodation, she designed the exhibition to bring attention to the key element of spatiality that the minimalists sought to articulate in their experiments.

Major gravitas was delivered in the first room, which was inhabited by Frank Stella's dense and austere black paintings and Carl Andre's wood-and-steel floor and freestanding sculptures. This concise delivery of works identified the monumental change in scale, material force and reductivity that drove the shift from abstract expressionism to minimalism. These works, which are elemental, indicate the emergence of a truth to material that presided over the minimal period. They act as a prelude to the concepts that aesthetician Richard Wollheim put forward in his groundbreaking 1965 article, 'Minimal art', when he wrote that: 'the identity of a work of fine art resides in the actual stuff in which it consists ... that the appropriate theory is one that emphasizes the material character of art, a theory according to which a work is importantly or significantly, and not just peripherally, a physical object.'



Carl Andre, *Redan*, 1964/70, reconstruction of original 1964 work (destroyed), wood, 91.5 x 106.5 x 622 cm, purchased with assistance from the Women's Committee Fund 1971, Art Gallery of Ontario, Toronto, Canada. Photograph AGAO / Carlo Catenazzi.
© Carl Andre / Licensed by VAGA, New York.

A room devoted to Robert Morris – which offered an opportunity to see some of the key works from his important Green Gallery exhibition in New York in 1964 – was a reminder of the strong affiliation minimalism had with the body, and the space around bodies, as a form of spatial interrogation within the white cube of the gallery. These sculptural objects have a libidinal drive which surprises. Morris's affinity with modern dance through his association with dancer and choreographer Simone Forti and the Judson Dance Theatre is important to remember. His grey blue coloured shapes that wedge into corners, protrude from walls and occupy floor space, mark, for me, the beginning of what we have come to understand as minimalism, and exemplify the importance of Morris's own theories of gestalt with great poise and sexual energy.

'A Minimal Future?' included excellent works by Ronald Bladen, Tony Smith, Sol LeWitt, Robert Grosvenor, Robert Smithson and others, which all point to the importance in minimalism of the intersection between art and architecture and serial form. Making this connection explicit, Goldstein included Dan Graham's slide presentation, 'Homes for America', 1966–67, which locates the cube, repetition and system in everyday domestic architecture.

In a number of instances, selections in 'A Minimal Future?' pointed towards the emerging concerns of conceptualism – Graham's temporal light show and Dan Flavin's luminous works both indicating the blurring between minimalism's interest in solid form and conceptualism's ephemerality. Hans Haacke's lyrical, floating blue sail and condensation cube are poetic and make evident the organic element that many minimal forms seek to contain and conceal.

As I remarked above, 'A Minimal Future?' is distinguished by its vivaciousness, and one of the outstanding aspects of the exhibition was the colourfulness of the works. The solemnity of many East Coast works was countered by the saturated and bright experiments undertaken by the West Coast contingent. Craig Kauffman, Judy Chicago, Michael Asher, John McCracken and others indicate the extent to which the West Coast artists were also interested in issues of perception, depth and delineation of the object. McCracken's high-gloss red,

blue, black and yellow blocks and structures shimmer in space and challenge the status of painting and sculpture in ways that have been abandoned by Morris, Andre, et al. It is interesting to consider Donald Judd's work in this company. It becomes clearer that he emerges from painting and moves towards structure, but never really abandons the transcendence obtained from colour.

'A Minimal Future?' left the investigation of proto-movements and influences to the Guggenheim Museum's exhibition 'Singular Forms (Sometimes Repeated): Art from 1951 to the Present' (5 March – 19 May 2004) and, as a result, 'A Minimal Future?' provided the stronger historical document and enabled a greater variety of minimalisms to emerge. The way was there, however, to answer the proposition of a minimal future, and it would have been wonderful if the vast number of contemporary works that extend the minimal thesis could have been assembled at MoCA. It was nevertheless a happy situation to have had both exhibitions in Los Angeles and New York, proving conclusively, although not exhaustively, that minimalism has had a significant impact on art and continues to be provocative for artists today.

The catalogue accompanying the exhibition is a compendium of importance with entries by Lucy Lippard – primarily her 1968 essay, '10 structurists in 20 paragraphs', which attempted to define the minimal zeitgeist – and additional essays examining aesthetics, emerging conceptualism, minimal music and East–West divergences. By no means minimal, at over 400 pages it is a monumental object in its own right.

A Minimal Future? Art as Object 1958–1968, Museum of Contemporary Art, Los Angeles, 14 March – 2 August 2004.



Luc Tuymans

Nick Waterlow

Perhaps the role of the fugitive suits the work of Belgian artist Luc Tuymans. Certainly his art is impossible to pin down with any precision or certainty, unlike that of so many other highly credentialled, prominently footnoted international art stars. A star he certainly is, but from a hidden part of the firmament where light obscures, distance is hard to measure and naming is less than meaningful. It is what Tuymans's art omits – stylistic repetition, signature handwriting, statements of overblown scale, a foundation image, the too-serious posture of a philosophical viewpoint, high commercial nous – that sets him apart from the rest. He is a truly true painter, maintaining a genuinely exploratory practice at a time when new media, for example, are seen to provide the cutting edge that painting no longer can.

The paintings never shout at you, are never insistent, often because the subject matter itself is a detail and not the central element. Yet each painting is utterly intriguing, as the observer becomes desperate to know both the relationship of the subject to its source and the nature of the broader story of which it is an essential part. That they exist within a conceptual framework enables the paintings to inhabit several worlds at once, and to question each, either individually or collectively. Tuymans received comprehensive training and certainly his technique lacks nothing, but his purpose, rather than to proclaim his skills is to place them at the

service of the independent and specific needs of each picture, which almost constantly vary.

I first saw a work by Tuymans, reproductions aside, in London in 1999 in the lead-up to the 2000 Biennale of Sydney, for which I chaired an international artist-selection panel. A memorable group of Tuymans's paintings were subsequently displayed at the Museum of Contemporary Art in Sydney, and I well remember a talk Tuymans gave, followed by a question-and-answer session, in which he expressed his indebtedness to the remarkable heritage of Flemish painting, from Jan van Eyck to Pieter de Hooch and onwards. I agree with his view that van Eyck's *Giovanni Arnolfini and his wife*, 1434, is one of the world's masterpieces, and with the presence of a circular mirror that collides observer and observation, it precedes the serious interactivity inherent in Tuymans's own approach.

Two other things, in particular, struck me about Tuymans's talk. First, the way in which he teases out his subject matter from a badly taken or distorted photograph, a photocopy or slide, a fragment of a relic – anything but a complete and irrefutable whole. And second, the very intensity of his relationship with the subject at the core of each work, and of his clarity as regards its purpose, even its function. This discrepancy gives his imagery an unfinished quality which inspires a heightened inquisitiveness and an introspective searching to unravel its meaning.

above
Luc Tuymans, *Still-life*, 2002,
oil on canvas, 347 x 500 cm,
collection James and Jacqui Erskine.



Some examples are *The leg*, 1994, *Slide #1*, 2002, *Blessing*, 1996, and *Insomnia*, 1988, the latter portraying a small skull seen from behind and, to the left, two small ball-shaped forms. In many ways it is quite incongruous, but the more I looked at it the more I understood insomnia as a condition that just cannot be painted. An out-of-focus over-scaled blank slide is not the normal subject for a painting, and yet it manages to invoke an interrogation of perception on many levels, perhaps because the image is so neutral and simple. We know, of course, what a 'blessing' is, as well as a 'leg', but here each is disconnected from its source, disentangled from its function, posing questions not usually asked.

The range of subjects Tuymans approaches are as broad as those that affect our daily lives and thinking, from historical events, such as the murder of the first democratically elected prime minister of the Republic of the Congo, Patrice Lumumba, to the Holocaust, and from observations on sexuality and still life to national emblems and portraiture. In Tuymans's own words:

My paintings are a form of mnemonics ... [and] are of course intrinsically dependent on the powers-that-be, which affects my perceptions, interests, choices, the meanings I am aiming for, even the execution of the work ... my paintings are not solutions. They're provocative.¹

Another key element in Tuymans's work is the use of scale, which is unconventional yet generally

appropriate to the subject. There are, for example, long and lean paintings, such as *Passe-partout*, 1998, and *Mirror and Gold*, both 1999, that unexpectedly accommodate exactly what they contain – as do the small square oil paintings on cardboard, 'Die Zeit', 1988 – as well as *Still-life*, 2002, an over-scaled yet pared-back response to the terrorist attacks in the United States on 11 September 2001, attacks the artist believes were 'also an assault on aesthetics'.² *Still-life* was shown in Okwui Enwezor's politically charged Documenta exhibition in Germany in 2002.

The exhibition of Tuymans's work at the Tate Modern in London in 2004 combined works that have something in common with others that act as a complete counterpoint and consciously jar one's expectations. The conceptual element was as crucial a component in Tuymans's planning of the exhibition as it is for the paintings themselves. This unconventional approach helps develop a broader and deeper appreciation of the work, not through any conventional or chronological analysis, but in a more real way that mirrors how our own thinking distills experience. There are few painters today as nimble or as fleet-footed, yet as relevant or serious.

The artist himself has stated that the only structure underlying his work is violence ... 'There is a sort of indifference in my paintings which makes them more violent, because any objects in them are as if erased, cancelled.'³

Gaskamer (Gas chamber), 1986, is the most obvious example. At first glance you have little idea of the true horror of the subject of this painting which, when you realise just what it is, strikes you like lightning. The paintings of Luc Tuymans invariably have a unique ability to engage you immediately in polite conversation, to the point where you gradually become aware of actually talking with a potential murderer, or at least about a subject concerning life or death, even if that subject is painting itself and its history. In the hands of Luc Tuymans the latter is eternally alive.

1 Interview with Julian Heynen in Düsseldorf, Germany, 13 January 2004, in *Luc Tuymans*, Tate Modern, London, 2004, p. 15.

2 *ibid.*, p. 13.

3 Jesús Fuenmayor, 'Natural objects and curious artefacts', in *Luc Tuymans*, op. cit., pp. 120–21.

Luc Tuymans, Tate Modern, London, 23 June – 26 September 2004.

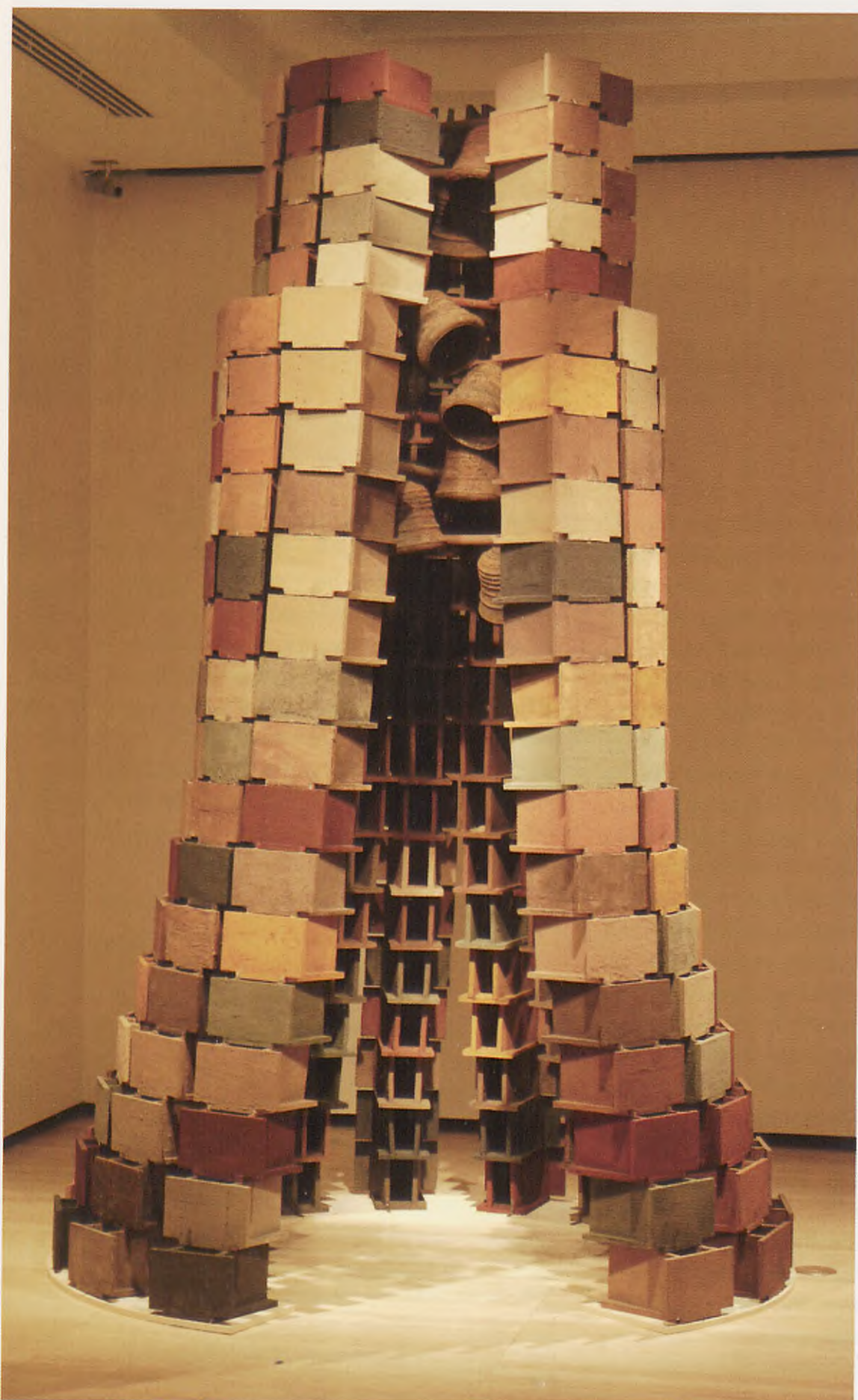
above left
Luc Tuymans, *Gaskamer* (Gas chamber), 1986,
oil on canvas, 60.5 x 82.5 cm, The Overholland Collection.

above right
Luc Tuymans, *Der diagnostische blick IV* (The diagnostic
view IV), 1992, oil on canvas, 57 x 38 cm, private collection,
on loan to the De Pont Foundation.

MONTIEN BOONMA

Temple of the mind

Tony Bond



Montien Boonma,
Temple of the mind, 1995,
herbal medicine, wood, brass,
National Gallery of Australia,
Canberra.

It remains stubbornly problematic for artists from what we used to think of as the periphery to make a sustained impact in the old centres of cultural determination. Asian artists, like their Australian peers, are still less likely to achieve the recognition or regard they deserve. While art institutions have become far more open to the 'other' since the late 1980s, occasional appearances in biennales and theme exhibitions does not add up to a significant presence in the popular imagination nor to a meaningful place in published history. A travelling exhibition of the work of the late Thai artist Montien Boonma, which first opened at the Asia Society and Museum in New York in 2003 (where I saw the show), and at the National Gallery of Australia (NGA), Canberra, in 2004, was therefore an unusual and welcome initiative.

Montien Boonma fared better than many artists caught up in the globalising tendency of the art market during the 1990s. At the time he graduated from art school in Bangkok, Thai artists were torn between the options of state-sponsored neo-traditional painting and the neoclassical European influence that had dominated the academy in previous decades. Boonma made a conscious effort to find a different path, one that participated fully in the global mainstream while benefiting from those things he held dearest in Thai culture. While Boonma was a devout Buddhist, even spending time in a rigorously ascetic monastery, he was at pains not to be typecast as a Buddhist artist. He need not have worried – the intensely material and sensory works he produced in his short life speak directly to an international audience, conveying first his own human passion, but also creating a healing encounter for the viewer.

Video footage of the artist talking about his work, recorded and compiled by exhibition curator and Boonma's long-term friend Apinan Poshyananda, provided a good introduction to the exhibition and a moving insight into the artist's motivations. Moving on from the video one encountered Boonma's earlier works, the exhibition presenting an essentially chronological selection of his art. *A man who admires Thai art*, 1982, is an ironic piece that marked Boonma's position as a recent graduate, seeking a critical yet engaged distance



far left
Montien Boonma,
House of hope, 1997,
steel, herbal medicine,
wood, Estate of Montien
Boonma, Bangkok.

left, detail
Montien Boonma,
House of hope, 1997,
steel, herbal medicine,
wood, Estate of Montien
Boonma, Bangkok.

from the clichés of Thai culture. For this work Boonma coloured a photograph of his own face with drawings suggestive of a traditional theatrical mask. His exaggerated smile under this design parodies the common tourist view of the smiling and ingratiating Thai.

The bowl is a recurring and resonant motif in the artist's work, including the empty monk's bowl which is held out in order to be filled by passers-by. Boonma encourages us to recognise this as a gesture of mutual exchange; by giving we receive blessings, we no longer perceive the bowl as empty, but as brimming with potential. In an attempt to heal his ailing wife, Boonma made a practice of giving alms at temples. This is reflected in a series of paintings, dating from 1989, of stupas (dome-shaped monuments used to house Buddhist relics), which included brick rubble from actual stupas. These installations of framed works acknowledge the organising principles of minimalism and conceptual artists like John Baldessari, while their material qualities reflect an affinity with certain European artists. Boonma was deeply influenced by *arte povera*, but most of all by Joseph Beuys and his belief in the healing power of art. Boonma's use of materials and objects for their symbolic and literal value – for example, healing herbs – approximates the practice of European artists after Beuys, including Anselm Kiefer and Wolfgang Laib.

Many of Boonma's later works take the form of enclosed spaces, into which the audience are invited to enter, to meditate and be infused with the healing perfume of herbal mixtures. *Temple of the mind*, 1995, from the collection of the NGA, consists of a stack of wooden boxes arranged in the shape of a stupa. To walk in is to find a quiet and protected space. The very shape of it inspires lofty thoughts, and the herbs, painted on the boxes and augmented by piles of fresh mixture, sharpen the senses. To inhale this strange fragrance – somewhere between menthyl, fenugreek and anise – is to feel instantly lighter.

At the centre of the exhibition three large moulds for Buddha heads stand on tripods. The moulds are cast in aluminium and include the external braces and other procedural elements of the casting process. The audience are invited to

step inside the vast heads which are once again lined with herbs. To stand inside the head of the Buddha, your features aligned with those of the teacher, is a very strange feeling. Looking up you see a starry constellation: points of light made by holes drilled in the skin of the mould. This paradox of stepping inside to come under the open night sky seems perfectly aligned with the principle of going inside oneself to discover the infinite.

In the exhibition in New York a memorial to Boonma's wife was placed in a room of its own. Boonma's assistant painted the walls with a mixture of herbs to suggest the soot and staining on a temple wall. In this installation it also looked like a dark clouded sky. In the centre, virtually filling the room, was a tiered platform made from wooden boxes, the entire object enclosed in a square of beaded curtains made from fragrant herbal woods. The hundreds of threads of perfumed beads filled the space, suggesting seclusion but also gentle life-bringing rain. It is a brooding yet beautiful testimony to the artist's love and his personal struggle with despair which, as its title *House of hope* implies, survives failure.

It is wonderful that this exhibition was seen in New York, where it received equal billing in the *New York Times* with an exhibition of Matthew Barney's work at the Guggenheim Museum (21 February – 11 June 2003). However, I wish the venues had been reversed. Barney did not warrant such a vast space and Boonma's stupas would have looked far better in the Guggenheim than they did in the rather awkward space of the Asia Society. In 2005 the National Gallery of Art in Bangkok will hold a retrospective of Boonma's work. With its great terracotta tile floors, high ceilings, thick walls and stately nineteenth-century ambience, I suspect it will be worth the trip.

Montien Boonma: *Temple of the Mind*, Asia Society and Museum, New York, 4 February – 11 May 2003; Asian Art Museum of San Francisco, California, 27 February – 23 May 2004; National Gallery of Australia, Canberra, 23 July – 10 October 2004.



Artist's choice

Holy smoke

*We come too late for the Gods
And too early for Being.*
Martin Heidegger

The first thing to say about Derek Kreckler's *Holey #1*, 2003, is that it feels like an altar piece. At the foot of two photographs is a low plinth which looks like a communion table, the spheres rolled out onto its surface resembling offerings. There is something placatory and elegiac about the relationship between the small, planet-like spheres and the holes cut into the photographs hanging above.

The second thing to say is that the piece also feels 'scientific', as if the artist was preoccupied by some kind of system – perhaps an outmoded Copernican diagram of the solar system – the relationship between the various components of *Holey #1* aggravating this sense of absorbed calculation. At this level the work seems deliberately synthetic. Our awareness of this imposed dualism eats at the naturalism of the photographs. We peer at the images through the wrong end of the telescope, as it were, straining after affects lost in time and memory, exacerbated by the work's system. There is something of the magician's sleight of hand about all this. The glaring omission presented by the holes in each of the images, and their reappearance as other worlds on the plinth, distracts us from seeing the photographs comparatively, concealing the disjunction between them. Something is being hidden in the full light of day, like Lacan's purloined letter, and it makes the sacramental sense of the piece faintly derisive, comical. Faintly, because declaration and retraction seem to be the key to Kreckler's work.

Let me describe something of these photographs. Not Bondi or Coolangatta, but an anonymous stretch of coast beyond the urban sprawl. The new year has just begun (the lassitude and the light remind us of an Australian Christmas) and small, isolated family groups loll in the sun. A woman wearing a black, one-piece swimsuit and a man in a pink shirt and white shorts stand out in both pictures. In the left-hand image a man bathes his young daughter in shallow water, while on the right the same man strides from the water with the toddler on his hip. In both photographs the central figure of a man, his lower body wrapped in a turquoise towel, looks out to sea, unmoving, large, a sort of *oogmerk*. These Australian beach scenes, like the White Australia Policy or the Anzac tradition, generically deliver our sense of white tribalism or white supremacy. Deliver it and then take it away. Making it vulnerable, small, isolated, aching with loss, unattainable, irrelevant. The blind eye of God, the son fallen out of the picture. The boy splashing in the water in the foreground of the right-hand image is not in the photograph on the left. And even then he is not on the right, but on the surface of another world that sits dimensionally estranged on the white plinth at the foot of the photographic diptych. A kind of Magritte-like rock in the wrong orbit.

So, the north shore of Lake Conjola at Cunjurong Point on the South Coast of New South Wales, about one-o'clock in the afternoon in early January 2003. The beguiling tribalism of these photographs is important because it is exactly the nostalgic specificity and benignity of our eye that the white holes target. Henri Matisse's *Luxe, calme et volupté*, 1904–05, Australian style or, less adventurously, Arthur Streeton's depictions of Coogee, Sydney, in the late nineteenth century.

Time has passed between the taking of the two photographs. People move and vanish. Cracks appear in the emotional wallpaper. What seemed identical,

Mike Parr

Mike Parr was born in Sydney in 1945. In 1970 he co-founded Inhibodress, an artists' cooperative and alternative space for conceptual, performance and video art. Parr has had many solo and group exhibitions in Australia and overseas, including Brazil, Cuba, France, Germany, Holland, Sweden, the United Kingdom, Croatia, Spain, Italy, Austria, China, Japan, Korea, Taiwan, Canada and the United States. His work has been acquired by numerous major Australian and international museums. He is represented by Bellas Milani Gallery, Brisbane, Anna Schwartz Gallery, Melbourne, and Sherman Galleries, Sydney.

imperturbable and fixed in memory (because iconically these photographs are all memory) has become different. A gap has opened and it is the inevitability of this photographic gap that Kreckler elaborates as his subject. 'Elaborates' is the right word, because the naturalism of the photographs is measured, transfixed by the detail of the work as a whole, and the work as a whole is a process of unstaunchable metonymic transposition, from the Duchampian *inframince* of photographic detail to the displaced 'eye' of the camera to the 'cosmology' of the spheres on the plinth. It is like an altar to photographic transience, to the peculiarity of photographic loss, to the tricks of memory and to a notion of photographic realism that seems hubristic and absurd.

This paradigmatic dualism is strangely conspicuous. The slight shift between the two photographs is magnified by the form of the work as a whole, as if the artist wanted to immediately declare the bathetic incommensurability of science and art, as in Russian suprematist Kasimir Malevich's vaunted 'zero of form'. Disjointedly, both poles of *Holey #1* – the photographs and the plinth – compete for our attention and expand their metonymic exchange on this basis. It is a work that splits our attention from the outset, and from the outset we want to address this double nature of the work as its message. Photographic simplicity has been struck by an idea like a bird flying into glass. As a consequence, photographic naturalism is revealed parenthetically, and photographic repetition sets this sense of parenthesis in motion. 'Repetition is not reproduction', as Jacques Lacan reminds us, and photographic repetition bears this out, making the photographic subject awkward, and it is this slight awkwardness of loss, displacement and amnesia that Kreckler exploits as the conceptual dynamic of his work.

I think we accept this as reasonable, indeed we may even relish it as the work's declared negotiation of style – as though the 'real' of the photographs is proposed hypothetically, and the portentousness of the white holes and their fallen form as God's 'lost marbles' can seem both ironic and ineffable. It is this parallelism that invites us to think about the work beyond what it seems and what it isn't, and we take this disruption of the photographic to be emblematic of some lack in the procedures and effects of photographic representation, because the picturing of the work is so resolutely fissionable and incommensurate.

However, Kreckler's work is very different from iconic conceptual art. Joseph Kosuth, John Baldessari, Haim Steinbach and Jasper Johns are all improbably dragged in the wake of this work. Kreckler has mentioned Kosuth's *One and three chairs*, 1965, which presents a photograph of a chair, a definition of a chair and a real chair as a kind of measure of 'thingness' (of 'thingness' displaced by representation). While Kreckler's work can look like conceptual art, it isn't, if only because it assumes conceptual art as a convention. His metonymy relentlessly induces a lack of equivalence, disavows the coordinates of definition, opening thingness out (following Lacan) as a 'missed encounter with the real' to a melancholy, unlocatable emptiness of picturing. In the throes of unassuageable loss, Kreckler gives us the haunting touch of artisanal craft, spatial precision and a beauty of placement that is redemptive.

Derek Kreckler, *Holey #1*, 2003, diptych,
C-type light-jet print, spun aluminium
and cast vinyl, wall 120 x 250 cm, plinth
27.5 x 80 x 3.5 cm, spheres 20 cm, 10 cm,
80 cm (variable). Photograph Graham Baring.





Dale Frank, *The sunset view from the disused old highway lookout shelter at Minden at 7.30pm February towards the Red Elephant*, 2003, varnish on linen, 200 x 200 cm, courtesy the artist and Anna Schwartz Gallery, Melbourne.

Two writers engage with the powerful abstract painting of artist Dale Frank

Ashley Crawford

The recent paintings of Dale Frank present a series of landscapes that few have encountered in real life. These works suggest a hallucinogenic tsunami or a psychedelic phantasmagoria. Despite their literal titles, the paintings are landscapes of the mind, road-trip outbursts of the imagination and a cantata of exploding colour. In Frank's recent work the world has expanded into new realms of understanding and opportunity – both the predictable world of the landscape genre and the possibilities of painting itself. The past may be defunct, but the future is decidedly weird.

Despite the maelstrom, there is no need to panic, at least not yet. Frank has pinpointed the locale of these landscapes precisely. Just drive from Brisbane to Forest Hill in Queensland and you should be able to find his subjects easily enough. With titles such as *Haigslea Warrego Highway looking west from the toilet block 3 kilometres west of Beau Bonjour Motel and French Restaurant (the last before Brisbane)*, 2003, or *The sunset view from the disused old highway lookout shelter at Minden at 7.30pm February towards the Red Elephant*, 2003, one could identify the exact location Frank is supposedly painting. But despite the literal titles, the results are anything but true to life. According to Frank:

If people broadened their perceptions of what landscape is, and the history of Australian landscape painting, they would be able to embrace non-representational art as landscape instantaneously and simultaneously. Landscape is non-representational, it is an abstract concept to all people. It always was a meaning separate from image.¹

Frank's landscapes are far removed from the tradition of plein-air painting which renders the landscape with some semblance of realism. In fact, his paintings make no conventional visual references to vista at all. Both the works themselves and Frank's attitude to his subject are unique.

Landscape has been a recurring theme in Frank's work since the early 1980s. Many of his early works have quite distinct references to landscape, for example

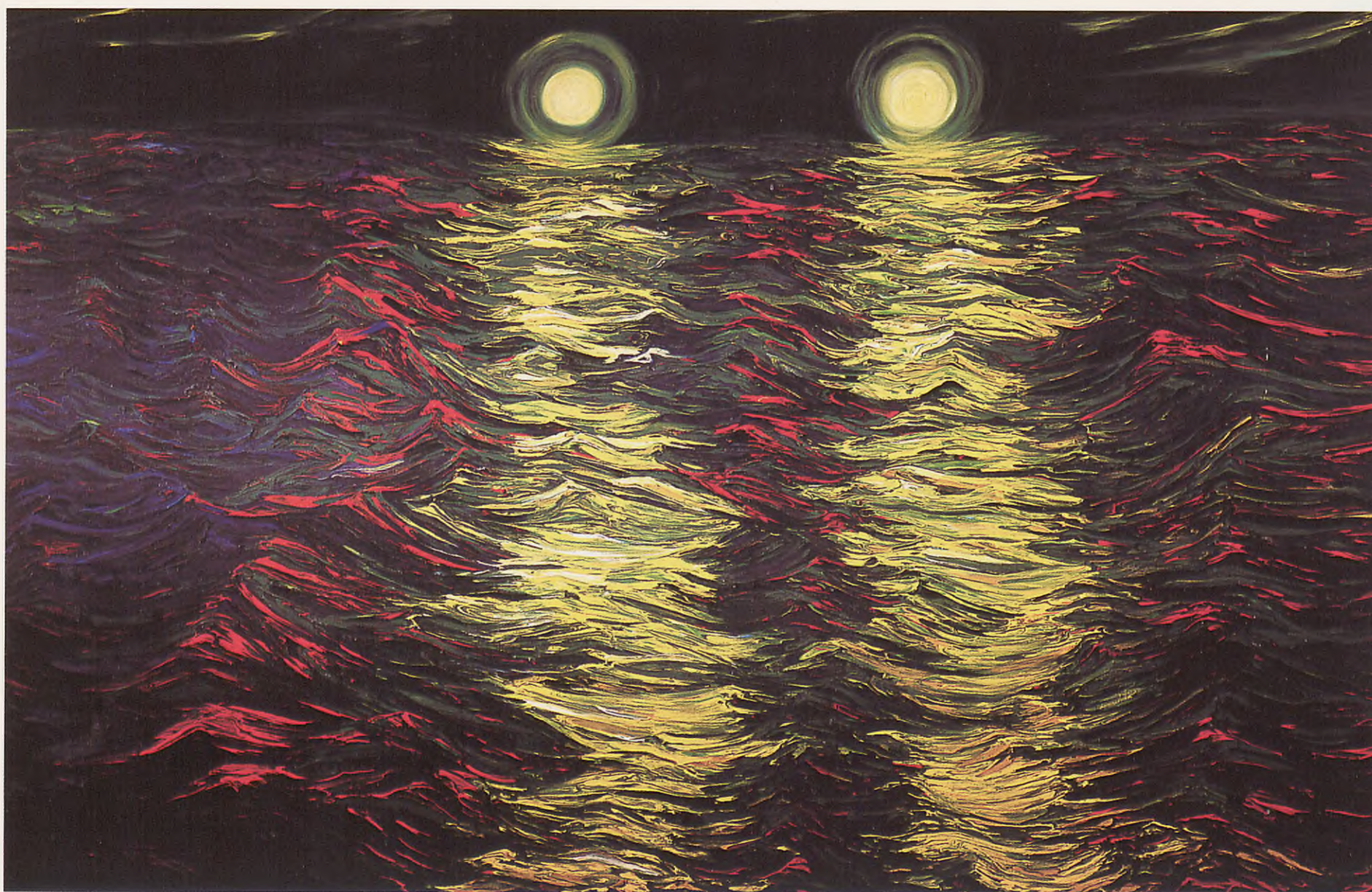
Dale Frank

his painterly seascape *The two moons*, 1984; the immense literal landscape *The inland sea (New moon to Warren)*, 1984; and the large early drawing *The hierophant's cancerous oats*, 1982. One might also recall Frank's body of paintings from 1986 to 1989 which appeared to be depictions of the interior of his studio with the walls transformed into cascading waterfalls, for example, *The studio falls*, 1984. Even Frank's 'readymades', such as *Classicism*, 1990, contain literal images of the landscape, as well as a new approach to the subject. According to Frank, one needs to look at the nature of landscape painting:

It is only through the arbitrary and aesthetic use of visible techniques, such as horizon lines, or a tachist blotch to imply a tree, that people can say a Fred Williams is a landscape or a John Olsen is a landscape. If Olsen had never interpreted his works as landscapes, then they would not be landscapes, they would be European-inspired abstractions. It would be just as valid to interpret Olsen's early paintings as abstractions, with the positive/negative space of Robert Motherwell, the linear quality of Roberto Matta and the balance of Arshile Gorky ... We could also ask what makes Rosalie Gascoigne's abstractions 'landscape'? Or what makes Robert MacPherson's landscapes 'abstract'?

Frank's approach eschews any reference to the literal. While the large work, *From the Gatton Bypass back towards Plainlands from the BP McDonalds parking area near Meaning to Stop turnoff at about 3.00pm, January 27th, 2003*, with its muted, golden colouration, might reference the plains along the roadside and the Lockyer Valley enclosed by mountains, Frank does not accept the factual possibilities. 'Surely we are more intelligent and perceptive ... not to have to rely on literal images or contemporary translations of sepia-toned [Eugène] Von Guérard bluffs ... to distil what painting is about and what we and landscape are about.'

Frank returns to the studio after his sojourns with no intention of replicating the colours or forms of the landscape outside. Even his studio – an artificially lit industrial building without views – is disconnected from the landscape. And the



Dale Frank, *The two moons*, 1984, acrylic on canvas, 200 x 300 cm, courtesy the artist.

right
Dale Frank, *The studio falls*, 1984, acrylic on canvas, 240 x 180 cm, private collection, New York, courtesy the artist.

colours he uses in his work are extreme, not the colours of the wide brown land.

Early in his career Frank carved a highly successful niche in Europe and the United States. Apart from stints in Europe and New York, Frank has always lived in the country – not the outback, but rather the bucolic and aesthetically picturesque landscape. Presently, Frank lives one hour from Brisbane yet three minutes from a freeway. However, he explains:

You could be a world from anywhere, from the babble and self deception of this business. I am able to be selective, discriminating in all things aesthetic and personal. It's a matter of choice, but that's a bit like saying it's a matter of choice to be an artist or not. There's no choice involved.

According to Frank, dissatisfaction is a key element driving his work, that feeling of 'not being content with what you've got, [with] where you are at. [It] is an important aspect in both the painting and in life.' One aspect of Dale's practice where this dissatisfaction is evident is in his shift in media and structure over the years. Frank, born in 1959, was initially renowned as a performance artist in the late 1970s before moving onto large, intricate drawings with titles that hinted at disturbing sexual and psychological content. These large-scale works excited the art community and public alike. Interestingly, it is not widely known

that Frank was an exhibiting artist from an early age, having a landscape painting selected and exhibited in the Wynne Prize in 1974 at the Art Gallery of New South Wales (AGNSW), Sydney, when Frank was only fourteen years old.

In the mid to late 1980s Frank worked on enormous canvases with toxic, acidic colours. These oil paintings evolved into a series where Frank experimented with enamels, hinting at what was to come with his later varnish works. His current work, which he began in the late 1990s, eschews traditional media altogether, the artist opting to experiment with pure varnish and varnish-liquid pigments. However, the decidedly organic shapes in these canvases were countered by yet another body of work shown at the AGNSW in 2000 in which Frank experimented with stringent hard-edged abstraction.

A comment that Frank made in 1983 remains relevant to all of these works, which are, albeit, more subtle than the drawings he executed in the early 1980s: 'The appearance of the works is similar to muscle structure, or almost the structure of, or the physical representation of, tension or strain, or pain, orgasm, alienation.'²

Frank first travelled to Europe in 1979 and shortly after had exhibitions in New York, Amsterdam, London

and Milan. His work attracted the attention of the influential Italian critic and curator Achille Bonito Oliva, who was largely responsible for the growth of the European transavantgarde. Oliva curated a show in Pisa, Italy, and asked several influential curators to choose their favourite artists. The renowned critic Helena Kontova chose Frank, along with Anselm Kiefer and Thomas Lawson – heady company indeed. Kontova wrote of Frank's work:

It represents one of the instances of how to introduce an intense experience lived in the picture. The vibrations and disquieting qualities of the living material are suggested here by the lines in continual radiation, as if they were nourished by a fountain of energy.³

Interest in Frank's work was growing at home as well. In 1982 artist Mike Parr wrote:

From Dale Frank's performances of the late 1970s, to his current painting, there is a clear continuity. The symbols expand and swim in an oblique sea of dissolving connections. We are talking about an oeuvre without clarity, but it is the very absence of clarity that is the vehicle for the emotional impact of these images.⁴

More than twenty years later, the comments of Parr and Kontova remain powerfully relevant.

In 1984 Frank was selected by an international jury to exhibit in the 'Aperto' (open section) at the





left
Dale Frank, *Classicism*, 1990,
Spanish printed synthetic mink,
216 x 191 cm, courtesy the artist.

right
Dale Frank, *Billy Crudup*, 2004,
varnish on linen, 180 x 360 cm,
courtesy the artist and Anna
Schwartz Gallery, Melbourne.

Venice Biennale. His selection was based on his work's increasing currency to international ideas and esteem, without consideration of nationality. Frank participated without national funding. Two years later the prestigious European museum and collection, Museum Ludwig, opened its doors in Cologne, Germany. The museum's inaugural exhibition, 'Europe/America: 1940 to the Present', is still considered by many in Europe as definitive. In the category 'Young European Painters', paintings by Francesco Clemente, Jiri Georg Dokoupil, Dale Frank, Gunther Forg and Gerwald Rockenschaub were exhibited. Frank was the only Australian artist in the exhibition.

It would be all too easy to look at Frank's recent varnish works and suspect an ease of production, a simple mechanism by which the work is produced without the artist's consciousness. However, Frank argues:

That's not the case. With these works there has been a build up of twenty years of knowledge. Certain temperatures create different paintings, certain levels of humidity create different paintings. Then there is the drying time and the density of the varnishes. When you add coloured varnishes to the existing liquid varnish on the painting, some of the colours react in different ways to each other based on the ratio that time spent on the surface creates a denser viscosity. These things interrelate in numerous known, learnt and understood but unwritten laws that not only strongly affect the production of a painting but determine it.

Thrown into the process is the necessary constant movement of the surface by means of wedges and blocks placed beneath the painting. The paintings have to be angled every fifteen minutes, with decreasing frequency in order to accomplish certain effects. 'It is a totally hands-on and cerebral way of painting', Frank says. 'It's more intense than a half-centimetre brush and tubes of oil paint. [The] process can take six hours a day in January through to twenty-four hours in July, and that is twenty-four hours where I have to be permanently standing over the painting, consistently considering every minute aspect.'

It is also a process that can lead to disaster. 'The disasters often have to do with time. The painting must remain wet during the process or the surface will be decimated. If part of the surface has dried faster than another, then you have destroyed the painting. For me the resulting image is not acceptable.'

There is an urban legend that Frank's varnish works continue to shift, even literally dripping off the surface of the canvas onto boardroom floors. In the early 1990s Frank used a more toxic kind of varnish which, he admits, could take a year or two to dry, during which time it did move, which was the image he claims he was after. This type of 'running alive' painting was used to great effect in the National Gallery of Australia's 1994 exhibition, 'Virtual Reality', curated by Mary Eagle. Over the course of the exhibition Frank's five red varnish paintings moved and bulged, changing the image and shifting the surface and connecting with the floor and walls. The varnish Frank uses today sets in three weeks.

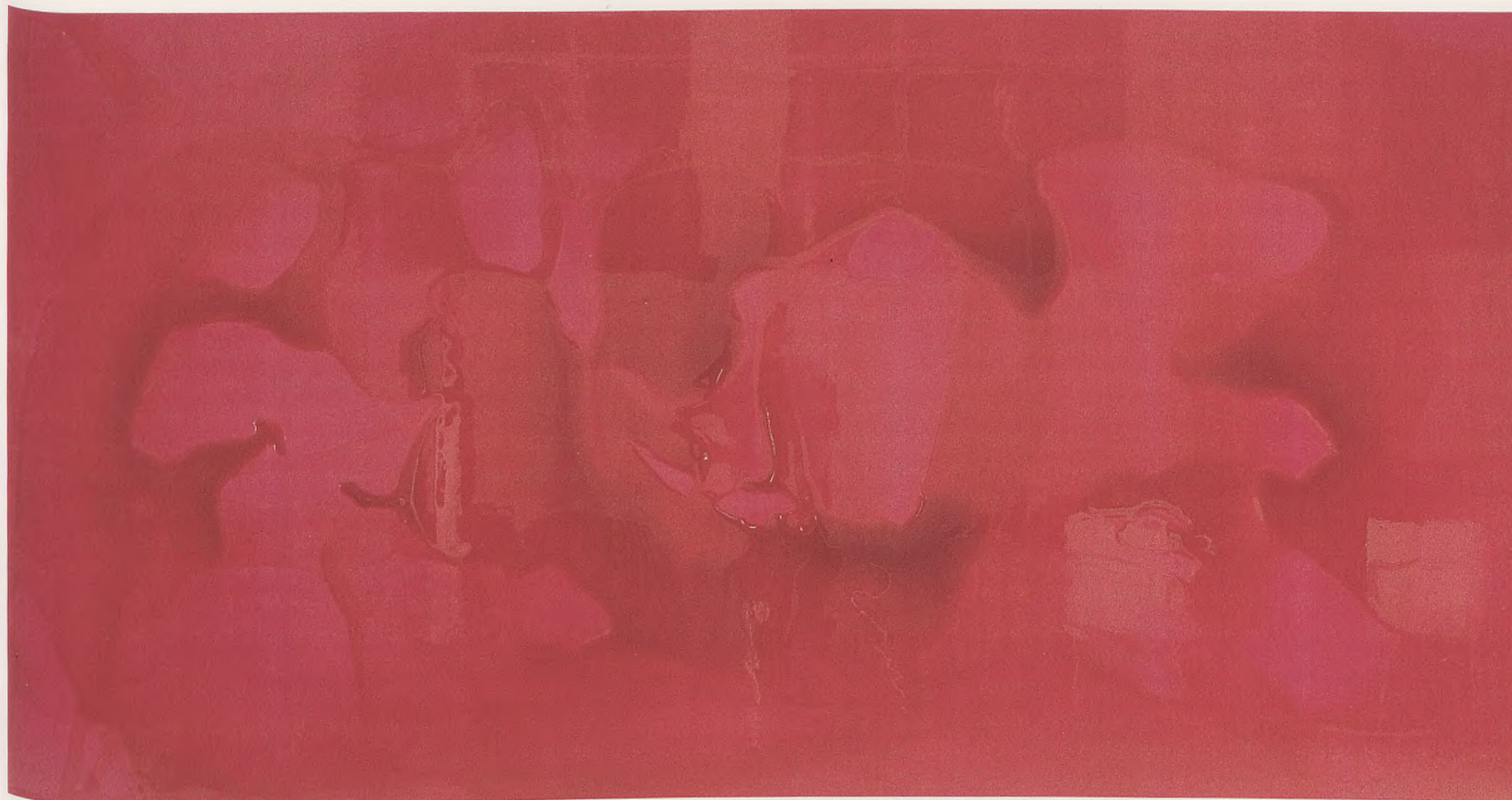
There has been a breakthrough of sorts in the perception of what Frank's work is about. The response to his recent exhibitions at Roslyn Oxley9 Gallery in Sydney and Anna Schwartz Gallery in Melbourne was rapturous. According to Frank, the paintings seem to become 'very much a part of people's lives. I think people can actually begin to grasp the subtleties of it.'

1 All quotes from the artist are from conversations with the author in 2003 and 2004.

2 Ashley Crawford, 'Dale Frank', *Tension*, no. 2, September 1983, pp. 28–30.

3 Helen Kontova, 'Anselm Kiefer, Thomas Lawson, Dale Frank', catalogue essay in Achille Bonito Oliva (ed.), *Critica e Arte: Panorama della Post-critica*, Museo Palazzo Lanfranchi, Pisa, Italy, 1983, pp. 138–42.

4 Mike Parr, 'Glossolalia/Stroke: The art of Dale Frank', *AsDect*, Spring 1982, pp. 60–63.



Ticket to ride

Dale Frank's conceptual abstraction

Jane Rankin-Reid

The places we have known do not belong only to the world of space ... the memory of a particular image is but regret for a particular moment; and houses, roads, avenues are as fugitive, alas as the years.

Marcel Proust

Dale Frank has always encouraged the notion that the use of transfiguration in his work has been merely one element in his search for innovative visual symbols, rather than a form of pictorial narrative. The distinctive landscapes, seas, faces, orifices and framed voids in his early paintings and drawings are reflexive foils for the subjective neuroses that Frank has explored for more than two decades. From the moment, in the early 1980s, that his work attracted the attention of influential European and American critics, curators and gallerists, it was clear that there was no one touching his seditious emotional excavations, no one lifting the lid on these vaults of anxieties, ecstasies, illuminations and subversions.

Balancing the intuitive ferocity of this artistic vision with a vigorously determined emotional detachment has kept Frank's critics guessing for decades about his artistic motivations. But Frank's unique early images are crucial in the story of why his current work is at the forefront of contemporary painting.

In recent years Frank's experimentation with conceptual painting has furthered his claim that abstraction must perform, whether as an act of aggravation, enquiry or stimuli, a corporeal assault on the visual senses. Frank has always aimed to reveal new experiences of visual pleasure and beauty in his work, but he unequivocally refutes the role of decoration in this pursuit.

Over the past decade Frank has explored the possibilities of colour and liquidity – using the medium of commercial varnishes – in a search for an alternative sensory insight into abstract painting, creating a number of stunning painterly testaments in the process. The monochrome painting, *Billy Crudup*, 2004, is an exceptional example of Frank's ability to shift perception through the use of pure colour, in this case a startling cool red that is intensified and warmed as the painting's sculpted volumes unleash inner fires of beauty. Pockets of colour, with their own transparent, voluminous depths, are suspended in graceful tension. A plastic masterpiece of exceptional totality, *Billy Crudup* has all the elements I love about Frank's monochromatic paintings of the past decade.

In a different way, *Glenore Grove towards Tarampa Hotel on Lowood Road with a severe westerly wind*, 2003, features layers of light and dark as if it were travelling backwards in time, or rewinding a journey. In this work a creeping bleed of neutral pinks and golden greens moves with slow cinematic fierceness into an abstract space of liquid illumination. But do not be seduced by the geographically determined titles of Frank's works; assumed sources of visual stimulus for his paintings are always secondary to his ideal of creating works that reveal the emotional delusion of a journey's ennui.

Why is conceptual painting so important in the history of abstraction? Frank's research into abstraction through the empowerment of his materials is an artistic commitment shared with several significant international contemporary painters. Scottish painter Callum Innes's elegant erasures of solid colour and, to an extent, British artist Damien Hirst's experiments with insect life (such as butterflies) set against a brilliant minimalist colour stage, are among Frank's critical affinities, along with the work of Czech artist Jiri Georg Dokoupil and German artists Georg Herold and Sigmar Polke. In different ways, Frank shares with these artists an abiding confidence in abstraction and a belief in the ability

below

Dale Frank, From the Gatton Bypass back towards Plainlands from the BP McDonalds parking area near Meaning to Stop turnoff at about 3.00pm, January 27th, 2003, varnish on linen, 200 x 300 cm, courtesy Anna Schwartz Gallery, Melbourne.

opposite, detail

Dale Frank, Fortune cookie road 1. Beauty is worse than wine, it intoxicates both the holder and beholder, 2004, varnish on acrylic on canvas, 200 x 200 cm, courtesy Roslyn Oxley9 Gallery, Sydney.





Dale Frank, *Wanking with your inner idiot, the real you jump start your body's fat buster New Plymouth landscape*, 2004, varnish on acrylic on canvas, 180 x 180 cm, courtesy the artist.

of conceptual painting to survive premature predictions of painting's demise as a medium of aesthetic and philosophical relevance.

This reassessment of the purpose of painting saw late minimalism repopularised in postmodernist critiques in the early 1990s. But the potential for abstract invention in contemporary painting still depended on the conceptuality presented in the evocative monumental stillness of, for example, German artist Gerhard Richter's mirror paintings. Frank's groundbreaking exhibition, 'Star Ship Troopers and Other Baggage Handlers' at Anna Schwartz Gallery in Melbourne in 2000, saw a refinement in his ongoing experiment of activating colour as a living identity, drawing certain parallels with Richter's experiments. Yet while Frank's brightly coloured varnish paintings reflected one another and mirrored the audience in their embrative pictorial gaze, the substance of these rich monochrome surfaces operated in sharp contrast, the embedded colour having a physiological effect and a sensory confrontation with viewers.

Frank handles the physical demands involved in producing his current work like a stoic athlete. A range of eight chemical varnish dyes are used, sometimes in felicitous combinations that force strong colours together or apart. To begin with, he works a canvas horizontally and, depending on the temperature, humidity and passages of time, he pours further layers onto the original surface, highlighting points, lines and areas of solid colour by raising and shifting objects beneath the canvas to control the angle and direction of the flows of varnish. As the viscosity of the varnish thickens it absorbs the colours beneath. Monitoring this activity closely, Frank notes the effects of what he describes as 'young' and 'old' colours:

*Two colors that were poured at the same time flowing into each other on the surface while they are 'young' (one-hour old) will have one particular reaction, swirling and creating whirlpools and mixes. Some colours retain their integrity and combine readily with the emerging pattern, while others lose their integrity, creating graduations into a third colour.*¹

When a young colour meets an older colour a controlled reaction will occur, whereas when mixed together they 'repel each other'. The lifetime of any particular community of colours – that is, groups of colours of the same age, regardless of hue – is also relevant, as are differing colour responses due to age and chemical affinities, all adding up to, as Frank describes, 'at least twelve responses and reactions that I have been able to observe and replicate on demand'.

A recent painting, *Wanking with your inner idiot, the real you jump start your body's fat buster New Plymouth landscape*, 2004, is a spectacular example of these highly developed processes at work. Against a pale-blue background layers of yellowed varnish fall in shrouds of creamy light, interwoven with rich violet forms which pool gracefully at the base of the painting. Above, a field of poured grey-green gathers momentum in an orchestrated smothering of the yellow. There are several passages suggesting light pouring onto a landscape in this and other paintings in the series, however this is undermined by Frank's rejection of pictorial sentimentality and of physical references to the natural landscape in his work, despite the literal titles of his paintings.

Grudgingly, Frank admits that some of these inspirational abstractions – the product of his own numb, unblinking stare at distant hills of pale grey, emerald green and yellow native foliage lit by purple shadows and shards of glassy silver – could be considered beautiful. Indeed, Frank's rigorously guarded aesthetic serenity cannot afford poetry's 'deceitful idealism', as French theorist and author Georges Bataille put it, to work as true existential experiences of the force of abstraction. Instead, in his current work Frank proposes that our recollection of landscape is a cultural imperative, a collective need for nature as an aesthetic to which we might belong. Frank's ultimate philosophical disillusion, therefore, is with how we have coveted the great outdoors through works of art which utterly deny the tedium of our powerful time-based experience of nature. This syndrome of false recognition, or paramnesia, in our emotional approach to the familiar is at the heart of Frank's work.

Will it ever be possible to reconcile this gifted abstract painter's antithetical embrace of the persuasive influence of Australia's natural environment? No. Frank's witnessing of nature is motivated by his longstanding fascination with artistic reinvention and his desire to assert superior control over something that bores the life out of him. The many hours it takes Frank to make his work lends further irony to his abstracted paraphrasing of the effects of landscape's repetition on his imagination.

Perhaps it is quite natural that in refocusing on material processes, critical interest in new conceptual painting strategies has tended to merge with the increasing appeal of the unique formalities of late minimalism among contemporary painters in Australia and abroad. To this writer, however, Frank demonstrates Evelyn Waugh's belief that 'the artist's only service is to create little independent systems of value of his own'. Although disinclined to accept fatalisms such as the death of painting, the devalued integrity of intuitively sourced creativity, or of literal interpretations of the landscape as a source of abstraction for that matter, Frank's approach to his work seems to correspond with what American critic Sue Spaid recently described as 'experiential art'; that is, art which sidesteps postmodernism's lack of material experimentation by rekindling 'classic existential values like choice, freedom, personal responsibility and especially capability. Experiential art focuses on the transformative power of action, [on] art's physical effects upon viewers, [and on] the eye as a vehicle rather than a destination.'²

1 All quotes from the artist are from discussions with the author in 2004.

2 Sue Spaid, 'The experiential paradigm: The power to cause things to happen', *artUS*, no. 2, April–May 2004, pp. 30–35.

Dale Frank is represented by Anna Schwartz Gallery, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Gow Langsford Gallery, Auckland and Sydney.





OTHER REALITIES, SOMEONE ELSE'S FICTIONS

Chaitanya Sambrani

The tangled art of Simryn Gill

Simryn Gill, Standing still #68, 2000–03, type-C print,
series of 116 photographs, each 31.5 x 31.5 cm.



Simryn Gill, *Forest*, 1996–98,
gelatin silver photograph, series of
sixteen images, each 120 x 95 cm.



Simryn Gill, Rampant, 1999,
gelatin silver photograph, series
of seven images, each 28 x 26 cm.



Simryn Gill, Rampant, 1999,
gelatin silver photograph, series
of seven images, each 28 x 26 cm.



Simryn Gill, Rampant, 1999,
gelatin silver photograph, series
of seven images, each 28 x 26 cm.

Simryn Gill cultivates a rigorous suspicion of conceptual categories. Classes, rankings, orders, typologies, groups: these are fundamental to knowledge and imagination in the post-Enlightenment rationalist episteme. It is precisely this episteme which ordains the intellectual, technological and economic structure of the contemporary world with a semblance of legitimacy – notwithstanding the scrutiny that some of the certitudes embodied in this structure have been subjected to in recent decades. At the same time, Gill's work is an investigation of the limits of categorisation.

A major strand in Gill's work is the scrupulous enquiry into those operations of rationalist-scientific knowledge that lead us to understand the world as an orderly series of experiences, phenomena and spectacles. Gill's work suggests that underneath this rational facade lurk less orderly forces. The contradiction between the ordered universe of rationalist epistemology, and the irruptive forces of unruly (but beautiful, bounteous, magnificent) nature, lies at the heart of her practice. Blurring naturalness or nature, and the sophistication of culture, Gill sets up a to-and-fro that remains explicitly unresolved. Somewhat paradoxically, her work also leads us to understand – or perhaps admit, in a way that implicates both the artist and the viewer – that there is an inescapable parallel between this bounteous, unruly nature and the cultural identities of 'natives' in, for instance, Southeast Asia, Australia or North America.

Across the former colonies of Europe, colonised elites absorbed the coloniser's faith in positivist, rational, human-centred knowledge alongside colonial systems of governance, administration, bureaucracy, education and technology. The consolidation of colonised communities into nation-states has often meant that colonial systems of governance and colonial technologies of knowledge have become the backbone of 'new' political dispensations. That indigenous elites, rather than colonial administrators, now oversee such dispensations has not necessarily instituted a more liberated system. Faith in rational humanism served to secure such opposed projects as the civilising mission of European colonisers and anti-colonial nationalism. This contradiction has special significance for the postcolonial subject and continues to be felt acutely at various (and variously defeated/deferred) moments of decolonisation across Europe. The project of decolonisation has to reckon with the fact that the engagement with rationalist humanism which underpins modern secular democracies has traversed split trails, with various antecedents, not all of them 'progressive'.

'They've Tamed Our Trees and Made them March in Rows.' A so-called 'Amazon Indian' is credited with this utterance in an article by J. R. Hildebrand in the *National Geographic Magazine* of February 1940. In a research essay written by Gill in 2001 an image of a Sumatran rubber plantation, complete with a couple of 'coolie' labourers, appears at the beginning of a series of images culled from various sources. This text splits its exegesis, *A Time and a Place: On Making Art at the Turn of the Century*,¹ into two slim volumes. The first volume consists of an apparently whimsical succession of images with extremely eclectic sources, ranging from the work of major artists such as Dorothea Lange and Ed Ruscha, to ethnographic/documentary photographs from various 'exotic' locations, as well as Gill's own work. Captions for each image appear at the end, after the images have been 'read' in sequence and the reader slowly realises that this photographic essay by proxy presents an argument about locality, foreignness, influence and anxiety. The second volume, containing four essays with themes ranging from "'Art" as a framing space' to 'The need to understand the ground one speaks from', is midway between meditation and manifesto. And this is apposite to the practice of an artist who has incisively and resolutely staked out a midway position, a state of intense in-betweenness that is prepared to interrogate the self and the world in equal measure.² Explicating her fascination with the 'future/past fictions' of writer J. G. Ballard, Gill speaks of worlds where 'everything seems to be falling backward, as if the projectile of progress ... has reached the end of its upward thrust, and is now falling back down ... running out of steam.' She evokes a sense of a 'gravitational, irresistible, fall back into nature, back to the beginning'.³ Interestingly, in all of Gill's work where a 'fall

back into nature' is evoked, there remains the unmistakable declaration of artifice or the voluntarist intervention of the artist: this hasn't really been reclaimed by the unruliness of nature, or by the intransigence of the 'native' – the artist seems to say, 'I have intentionally made it appear thus to beguile you, to make you ask questions'.

In many ways, the image of a rubber plantation in Southeast Asia from the *National Geographic Magazine* that Gill places emblematically between an image about migration by Dorothea Lange, and an image from her own 'Rampant' series from 1999, sets the tone for this consideration of her work. The three images are bound together by the presence of a route or track, beginning in the foreground and disappearing at the 'vanishing point' in classical single-point perspective. Other vanishings are implied along the way, such as Lange's photograph *Migrant route, US 54 near El Paso, Texas*, 1938, which is devoid of all traffic, its inscrutable presence in the midst of desert scrub standing in as evidence of past and future migration near a physical border that epitomises the prosperous north and the squalid south. The Sumatran plantation is devoid of the Amazonian plenitude of *Hevea brasiliensis* (rubber tree) – 'these Sumatran 8-year-olds "march" 10 feet abreast in columns 20 feet apart', the caption informs us. Gill's own 'Rampant' series quite literally carries, on banana-plant trunks, the clothing of migrant labourers who have all disappeared or been taken over by vegetation in a science-fiction rebellion in which the hitherto tamed forest reasserts its fecund powers. Pushing this speculation further, we are confronted by another, no less disturbing, fiction where the trees have anthropomorphised, have taken to imitating the disposition of their human masters in a botanical variant of colonial mimicry. The Southeast Asian, Gill teases us, is not only a human creature. So stressed is that adjective through colonial notions of cultivation, resource-management and supervision, that it has frayed at the edges, spreading unravelled threads in a tangle of instinct and knowledge, past and future, order and irruption, human and non-human.

Gill works with a variety of media, including books, toys, urban detritus, plant products and fabricated objects, a fact often overlooked given her primary reputation as a photographic artist, established largely through her various photographic series, such as 'Rampant' and also 'Forest', 1996–98, 'A Small Town at the Turn of the Century', 1999–2000, and 'Dalam', 2001. In fact, much of her practice before 2000 largely consisted of non-photographic work, which now appears to us in photographs, thereby gaining not only an extended lease on life, but also another kind of objecthood. Even in her photographs there is a sense of performance, insistently reminding us of the artist's presence so that the images assume the status of 'performative photo-documents'.⁴

Gill's own presence as instigator and participant in a mediated negotiation between participating and viewing subjects allows no neutral positions. At the most impersonal, non-organic end of the spectrum stands a work like *Roadkill*, 1999–2000, consisting of a collection of objects found on the streets of various cities, fitted out with wire axles and toy wheels. These run-over, flattened objects, ranging from windshield wipers and combs to product packaging and household utensils, form a diverse procession, frozen still at a moment of progress. There is a sense of hazard in this traffic, as run-over objects are transformed into vehicles, as though the moment of contact with heedless speeding wheels engendered a mutation that infected these immobile, passive pieces of refuse with a sense of purpose. What we abandoned in the streets has come back to haunt us in the gallery, endowed by the artist with 'a critical mass that is disturbing and even threatening'.⁵ Like a great deal of Gill's work, *Roadkill* implies a 'What if?' question: what if all the solitary objects and beings discarded at the margins of the highway we call progress or evolution suddenly ganged up on us? What if sudden mutation, rather than gradual Darwinian evolution, became the norm in a past/future world where the organic and non-organic coalesce? What if the 'native' and its belongings were understood as incommensurable with rationality, endowed with a deep mystery that resists all attempts at decoding, analysis and classification?

There is a sense of hazard in this traffic, as run-over objects are transformed into vehicles, as though the moment of contact with heedless speeding wheels engendered a mutation that infected these immobile, passive pieces of refuse with a sense of purpose



Simryn Gill, *Roadkill*, 1999–2000,
found run-over objects, wheels,
dimensions variable.
Photograph Jenni Carter.

following pages

left-hand page, top left

Simryn Gill, *Standing still #52*, 2000–03, type-C print,
series of 116 photographs, each 31.5 x 31.5 cm.

left-hand page, top right

Simryn Gill, *Standing still #81*, 2000–03, type-C print,
series of 116 photographs, each 31.5 x 31.5 cm.

left-hand page, bottom left

Simryn Gill, *Standing still #95*, 2000–03, type-C print,
series of 116 photographs, each 31.5 x 31.5 cm.

left-hand page, bottom right

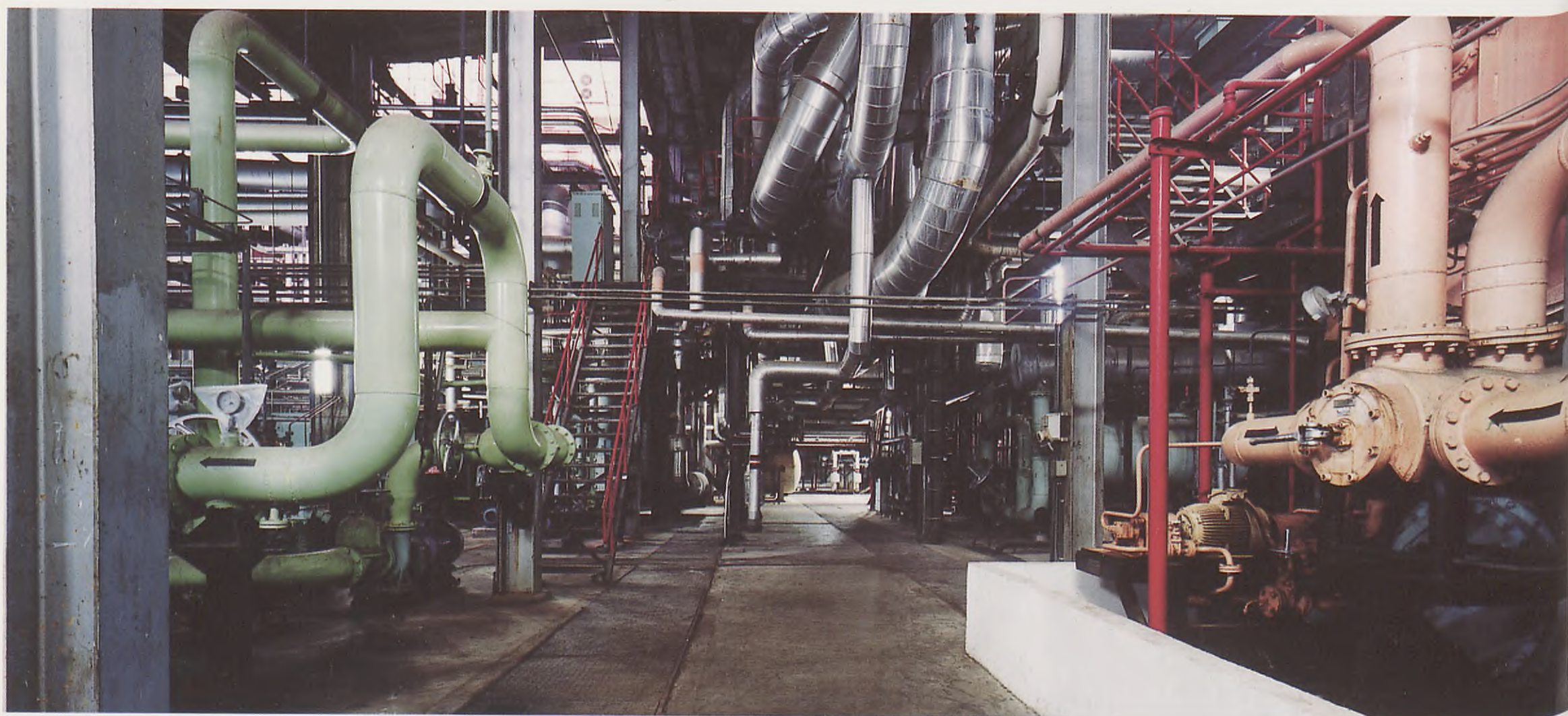
Simryn Gill, *Standing still #116*, 2000–03, type-C print,
series of 116 photographs, each 31.5 x 31.5 cm.

right-hand page

Simryn Gill, *Standing still #15*, 2000–03, type-C print,
series of 116 photographs, each 31.5 x 31.5 cm.







Simryn Gill, *Power station*, 2004,
gelatin silver photographs and type-C
photographs, series of 13 pairs of images,
each 19 x 42 cm. First exhibited at
Shiseido Gallery, Tokyo, Japan,
5 October – 28 November 2004.

There are levels to rebellion and insurrection that exceed the given cultural meaning of such processes. The insurrectionist act can appear to transcend human agency, manifesting at the level of seemingly 'pure' phenomena and ignoring our insistence on a human-centred universe. And yet the apparent purity of phenomena such as Gill's *Roadkill*, or her earlier work *Washed up*, 1993–95, is expressly manufactured, given coherence through careful naming, ordering and processing in an inversion of the rationalist episteme with its insistence on usefulness. By performing 'useless' operations on discarded and therefore no longer utilitarian objects – such as engraving words on pieces of glass washed up on the beach, or affixing wheels on roadside refuse – Gill probes the limits of human constructions.

This concern with limits is perhaps most apparent in her 'Standing Still' series, 2000–03, consisting of 117 colour photographs documenting abandoned buildings across Malaysia, among them unfinished structures which were left derelict in the wake of the 1997 Asian financial crisis. Monuments to the grandiose dreams of capitalist prosperity, these buildings are in a slow state of decay, gradually being taken over by weeds, grass and trees. Gill's interest in these sites was fuelled by an invitation to make new work for the Petronas Gallery in Kuala Lumpur, which is itself housed in an expression of Malaysia's aspirational 'need to be-in-the-world. A building which had mushroomed out of exactly the same economic boom that created these derelict sites.'⁶ The unfinished structures, some of which were close to completion when they were suddenly evacuated, encourage eerie speculation, especially for audiences outside Malaysia who would be unfamiliar with the particular history of these buildings. Here is another throwback to a dark sci-fi vision; the possibility of some inscrutable mystery resulting in a post-human world.

A consistent thread that has run through Gill's work since the early 1990s is the authority of the printed word. One of her first installations, *Pooja/loot*, 1992, used old books sourced from second-hand bookshops into which niches were carved, like those found in religious architecture which house the presence of the divine. Some of the niches contained found objects, including a metal whistle, decorative porcelain animals, toys and dolls. The juxtaposition of worship (*pooja*) and plunder in the title of the work further complicates its meaning, even as viewers are led to speculate about the symbolism of the chosen texts and the objects selected for deification. Ultimately, one is forced to countenance the possibility that this seemingly ordered display of potential bearers of knowledge, or receptacles of faith, may not be guided by a logical progression.

In her series 'Forest', Gill inserted strings of words from disembodied books into 'natural' environments, further extending her exploration of the limits of meaning. Ornamental tropical creepers, weeds, fruit trees and 'cash crops' like rubber all become discursive organisms, sporting the products of human science and fiction on their stems, leaves and flowers. The work has two lives. On the one hand, it undergoes gradual disintegration as the plants, insects, wind, sun and rain reclaim what is theirs, eating, eroding, and composting away the fragile traces of human intervention. On the other hand, the work lives on in a series of sixteen gelatin silver prints in the self-legitimising space of the art gallery.

Gill's ongoing bead-making project seeks another, more private, interaction with life. In what could take a few lifetimes to accomplish, the artist approaches people from various locations and walks of life to nominate a book. She then hunts down a copy of the book, scouring garage sales and old bookshops. Tearing each page of the book into strips, she rolls these strips with glue to make beads, presenting the person who chose the book with a necklace of unreadable words. The necklaces are of varying sizes, depending on whether the chosen book was a slim comic or a hefty tome. This project ultimately results in an object of everyday use, refusing the strictures of gallery display. Rather, it returns to life, falling back into the very stuff and messiness of which it was born. Gill's project marks the completion of a cycle, even as it short-circuits the institutional routes that art objects are supposed to travel. In a similar vein, it also yields another insight into the concerns of this artist who has sought to

slow things down, to take things apart, to preserve a level of discomfort about the role of the artist and its institutional trappings, and to create strange kinds of glee and beauty out of unexpected places.


- 1 Simryn Gill, *A Time and a Place: On Making Art at the Turn of the Century*, Master of Arts thesis, University of Western Sydney, unpublished.
- 2 In-betweenness can of course be seen as a central trope of the postcolonial condition, having been famously theorised by Homi K. Bhabha. See Bhabha, *The Location of Culture*, Routledge, London and New York, 1994.
- 3 Gill, op. cit., vol. 2, p. 2.
- 4 Cornelia H. Butler, 'Migration and movement' in *Flight Patterns*, exhibition catalogue, Museum of Contemporary Art, Los Angeles, 2000, p. 53.
- 5 Wayne Tunncliffe, 'Self selection', in *Simryn Gill: Selected Work*, Art Gallery of New South Wales, Sydney, 2002, p. 10.
- 6 Gill, op. cit., p. 19.



Two University of Sydney academics wearing their beads, 2003. Photograph Simryn Gill.



Recent **Australian** Painting



Simon Pierse

Australian artists in London in 1961

'Recent Australian Painting' was highly influential in helping to launch the international careers of, among others, Brett Whiteley, Lawrence Daws and Clifton Pugh, but also controversial – not least in the way it promoted Australian painting as 'adorable exotica'

The exhibition **'Recent Australian Painting'**, held at London's Whitechapel Art Gallery in June and July of 1961, was arguably one of the most significant events in postwar Australian art history. The exhibition was highly influential in helping to launch the international careers of, among others, Brett Whiteley, Lawrence Daws and Clifton Pugh, but also controversial – not least in the way it promoted Australian painting as 'adorable exotica' in the catalogue introductions written by the show's curator, Bryan Robertson, who was also director of the Whitechapel Art Gallery, and Australian critic Robert Hughes. The Whitechapel Art Gallery archive is a rich source of information about the exhibition – documents reveal how the exhibition evolved from its original conception, how works were chosen and how artists reacted to their inclusion – adding to the knowledge we have about this landmark exhibition and contributing to the debate surrounding it.

'Recent Australian Painting' can be seen in the context of a brief 'golden period' for contemporary Australian painting in Britain between 1957 and 1963. In the postwar period up to the mid-1950s, Britain had seen a gradual increase in the number of exhibitions of Australian art. On the whole, however, exposure to contemporary Australian painting had been through the work of a handful of painters, particularly Russell Drysdale and Sidney Nolan, both of whom had at one time been long-term residents of London or, in the case of Nolan after 1953, were permanently living there. The Leicester Gallery, where Drysdale had his first solo exhibition in

London in 1950, and the Redfern Gallery, which showed Nolan's work in 1951, 1952 and 1954, and gave him a solo show in 1955, were two of the leading commercial galleries dealing in Australian art during this period.

At the same time there were also group shows of Australian painting in London such as 'Twelve Australian Artists', an exhibition arranged by the Arts Council of Great Britain which toured Britain in 1953. John Berger, reviewing 'Twelve Australian Artists' for *Meanjin*,¹ described how, 'As one walked through the gallery one became conscious of a climate, a conditioning of life, a type of landscape, a quality of light, which seemed specifically Australian'.

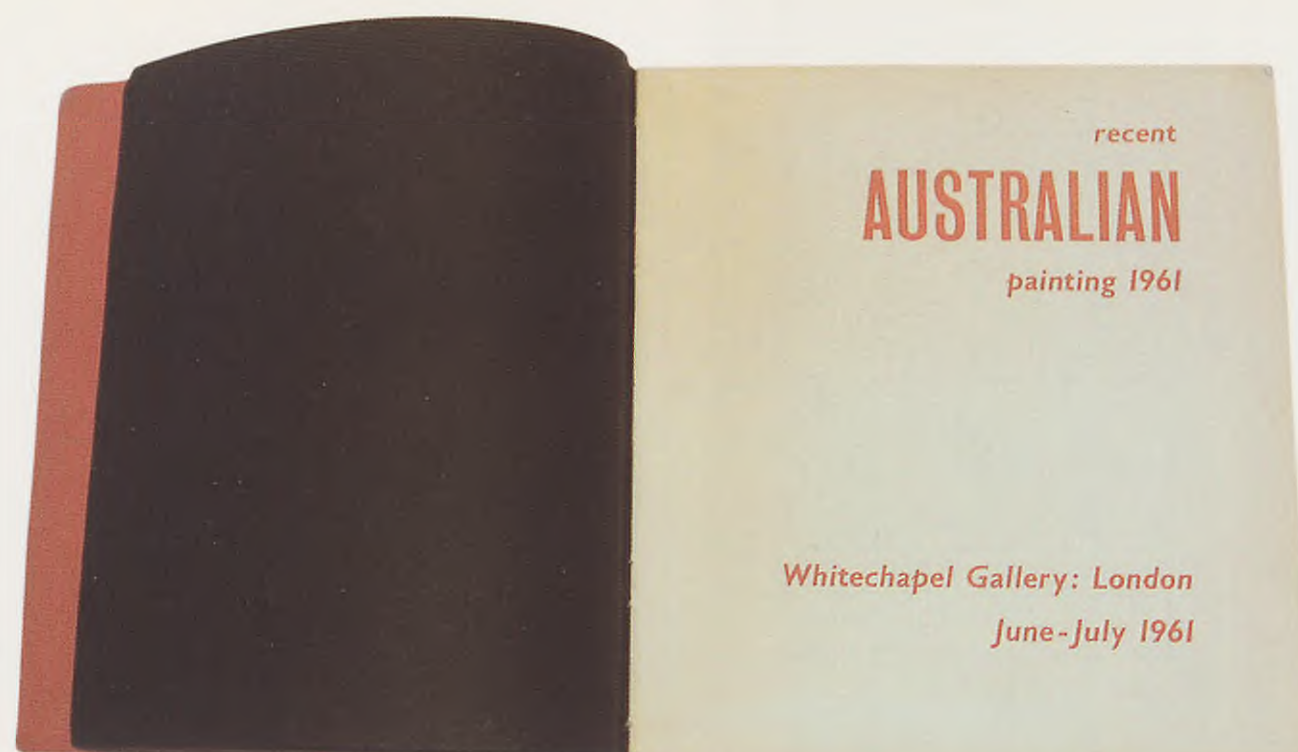
Such a view of Australian painting as an artform growing out of and unified by certain national characteristics – a particular climate and quality of light – is an almost ubiquitous misconception in reviews by British critics at the time. It is a view born mainly of ignorance and is indicative of a period in which art from the Commonwealth was often seen as a kind of 'cultural export'. Berger admits to knowing little about Australia or about contemporary Australian art: 'I have no idea, for instance, whether the selection of the works and artists was fair. I have no idea of the nature of Australian public opinion, of what these twelve artists have had to fight against, or of the sort of recognition that they have won.'²

To some extent, the narrow identity that Australian art had in Britain during the 1950s appeared also to have authority, or at least the stamp of official

Arthur Boyd, *Bride drinking from a pool*, 1960,
oil and tempera on hardboard, 114 x 137 cm,
private collection; courtesy Christie's, Melbourne.



Recent Australian Painting, exhibition catalogue.



approval given to it by the Commonwealth Arts Advisory Board (CAAB), which effectively controlled much of what was exhibited abroad at the time. In 1954, for instance, the year of Australia's first Venice Biennale submission, the CAAB selected work by William Dobell, Drysdale and Nolan and in 1958 sent fourteen landscapes by Arthur Streeton and a handful of early Arthur Boyds to Venice.³

The real significance of 'Recent Australian Painting' is the way that Robertson managed to avoid any involvement with the ultra-conservative CAAB which was stifling contemporary Australian art at the time, and to make an independent selection of paintings in which he was guided partly by his own taste and judgment and partly by the advice of state-gallery directors in Australia, particularly Hal Missingham, then director of the Art Gallery of New South Wales (AGNSW).

Robertson enjoyed considerable curatorial autonomy at the Whitechapel – a government-subsidised rather than government-run gallery – in addition to receiving financial assistance from the Arts Council of Great Britain with which he was on good terms. In Australia he was able to work directly with the state-gallery directors to select paintings for the exhibition – precisely the kind of arrangement that had been sought in 1959 by John Rothenstein, director of London's Tate Gallery, when agreeing to the exhibition project that eventually became 'Antipodean Vision. Australian Painting: Colonial, Impressionist, Contemporary' shown at the Tate in 1963.⁴ But in Rothenstein's case it never happened (as is clear from a series of exchanges in the

Australian press in March 1962), at least until after the exhibition had been assembled and he had allowed himself to become hopelessly embroiled with the CAAB. Another funding body, the British Council, gave Robertson the financial assistance he needed to visit Australia, ostensibly on a six-week lecture tour, during which time he was able to assess and select much of the work that was subsequently shown at the Whitechapel.

'Recent Australian Painting' was initially conceived of as a sort of 'Salon des Refusés': an exhibition focusing on young emerging Australian talent and an alternative to 'Antipodean Vision' which, when Robertson first heard about it during conversations with Nolan and Boyd in 1959, promised to be a conservative and reactionary exhibition. There was the probability, writes Robertson, 'that a lot of good things, including the work of many painters, would be excluded from this show at a time when abstract painting or even a degree of fantasy were equated at Australian official level with degeneracy, or at least with valueless bohemian self-indulgence'.⁵ However, during 1960 and 1961 plans for 'Recent Australian Painting' evolved, particularly when it became clear that the Tate show would be delayed until at least the following year. Possibly it was at this point that it occurred to Robertson to organise a much more ambitious exhibition which, by adding more comprehensive representation from an older generation of Australian painters, such as Dobell, Drysdale and others, would effectively become the 'official' Australian exhibition in London that year. Robertson was quick to seize the opportunity to

remodel and expand his own exhibition, not as a 'complementary survey' to the official 'rosy vision of Australia',⁶ but as the first major event of its kind in London, in the process stealing a march on the Tate and the CAAB.

In the spring of 1959 two significant letters from Australia arrived on Robertson's desk at the Whitechapel. One was from Australian art historian Bernard Smith, writing on the advice of British art historian Kenneth Clark, hoping to secure the Whitechapel as a venue for an exhibition of paintings by the recently founded Antipodean group.⁷ (The Antipodeans, founded in 1959 by Bernard Smith and artists Charles Blackman, Arthur Boyd, David Boyd, John Brack, Robert Dickerson and Clifton Pugh, came together to defend the tradition of the image in art and were staunch opponents of abstraction.) The other letter was from Missingham, writing to Robertson on 23 March 1959 to invite him to become the AGNSW's buyer of contemporary works of art in London.⁸ Robertson wrote an enthusiastic letter of acceptance to Missingham, concluding: 'I hear such glowing accounts of your activities in Australia and the very impressive character of the Art Gallery of New South Wales – how I should like to come over and see it all!'⁹ Their relative dates suggest that Smith's letter arrived on Robertson's desk shortly after Robertson had written to Missingham to accept his offer. Smith, however, received no reply to his letter or to another sent in September 1959.¹⁰

Robertson was notorious for neither writing nor replying to letters, as correspondence in the



Barry Humphries at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.



Charles Blackman, Arthur Boyd and Barbara Blackman at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.



Lawrence Daws and Brett Whiteley in conversation at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.

Whitechapel Art Gallery archive clearly demonstrates. However, his lack of response in this case, underlined by his subsequent refusal to see art historian Ursula Hoff, who on several occasions tried to contact Robertson on Smith's behalf, can only be seen as a tactical move to avoid any direct involvement with the Antipodeans. Smith admits that Robertson 'was caught in a cleft stick' by the Antipodeans' request. As 'one of the most effective advocates of abstract expressionism in Britain at the time' Robertson could not readily support an Antipodean show at the Whitechapel, but neither could he ignore their request entirely. Smith has no doubt that the 'Antipodean exhibition of [August] 1959 and its manifesto [attacking abstract modes of expression] were the two basic events that led to the Whitechapel show.'¹¹ It is quite possible that when he received the first of Smith's letters in April of that year, Robertson already knew something of the group and their quest for a London exhibition, perhaps through communications with Clark or Nolan.¹²

Smith believes that Missingham, hearing about the impending Antipodean show, had written to Robertson with the offer of a different exhibition. Missingham's letter does not mention the possibility of an exhibition, only the offer that Robertson enthusiastically accepted. However, other evidence suggests there may have been ulterior motives in Missingham's offer and that he may have been contemplating the possibility of sending an exhibition of contemporary Australian painting to London at this time, or at least had considered it two years earlier. In an article coincidentally titled 'Recent

Australian painting', published in London in the *Studio* in February 1957, Missingham admitted: 'It is not easy to give a coherent picture of the recent development of art over the whole of the Continent.' He continued:

In Australia, as elsewhere, there is now a wider variety of painting styles and directions within the main development, popularly called 'abstract-expressionist' which is in effect a direct attack upon the visual problem of reconciling the painterly qualities of all picture-making, the formal business of line, tone, colour and predominantly space, into pictorial terms; a fresh attack on the visual reality, for ever being restated by the artists.

Missingham concluded: 'Just as this country with its small population produces cricketers and tennis players of world class, I feel that we might send a selected group of contemporary painters who would give a good account of themselves overseas were their talents properly managed and displayed.'¹³ Evidently, the idea of an exhibition was one that Missingham had already thought about when he wrote to Robertson in March 1959, and it is quite probable that his offer to Robertson was the spark that either initiated or developed the collaboration between the directors of the Whitechapel and the AGNSW which resulted in 'Recent Australian Painting'. Smith has also made this point, suggesting that: 'With two requests from Australia, [Robertson] was able to convince the British Council, no doubt with Sir Kenneth's support, that he should visit Australia ... and there himself make a representative selection of contemporary Australian art for the Whitechapel.'¹⁴

The opportunity to visit Australia presented itself when the British Council arranged for Robertson to undertake a lecture tour in Southeast Asia and at state galleries in Australia. He arrived in Australia in February 1960 for what was, by all accounts, a whistle-stop affair. He visited Perth, Adelaide, Melbourne, Tasmania, Sydney and Brisbane and, in addition to his official duties, Robertson admitted that he was 'really working night and day to visit studios and galleries and meet as many artists and collectors as possible with the idea of presenting a broad-based show of Australian painting at the Whitechapel'.¹⁵ In many cases he selected the paintings that he wished to include in the exhibition on the spot. Back in London, however, he trimmed his original list and in October 1960 wrote to Missingham:

It seems to me better to have a rather smaller, highly selected, number of artists represented by three or four first-class paintings than to have a much larger list of artists only represented by one work each ... The first course of action will give maximum impact and a rich concept, although I know very well there will be grumbling in some quarters. But sins of omission could all be laid fairly and squarely at my door.¹⁶

On 13 October 1960 Missingham sent the following reply to Robertson concerning the short list of exhibitors that he had drawn up:

Thanks for the list. My omissions would be [Ludwig] Dutkiewicz (I prefer Ostoya), George Davis I don't know well enough, Dobell, Drysdale (unless they are to be represented by one or two works to form a link), [Ian] Fairweather, [Sali] Herman, [Robert] Hughes, [Max] Robinson, [Andrew] Sibley, certainly Loudon

*Sainthill (he was never a painter), [Arthur] Russell, [Horace] Trenerry, [Leonard] Crawford, certainly [Jack] Carington Smith ... [Justin] O'Brien, [Sam] Fullbrook, [Ray] Crooke, [Lloyd] Rees, [Roy] Fluke, [Donald] Friend (in the same category as Dobell, Drysdale and Herman).*¹⁷

Not only were there small differences of taste and opinion, the very real problem existed in Robertson's mind of how to offer a representative sample of both figurative and abstract painting. He was aware of the fierce rivalry existing between abstract and figurative painters in Australia at the time and was determined to avoid a situation where the exhibition might be seen as skewed in favour of any one ideology. He must have agonised over trying to strike the correct balance since a number of typed sheets in the Whitechapel archives show scribbled calculations of the precise ratios of abstract to figurative artists, and abstract to figurative paintings, to be included in the show. He made sure that all seven artists of the Antipodean group were represented, while denying them their group identity and subsuming them with other figurative painters into a larger exhibition that gave equal weight to abstractionists.¹⁸ In doing so, 'Recent Australian Painting' became, in effect, two exhibitions in one. In private, however, Robertson seems to have been more in tune with his Sydney friends, Missingham and the young Robert Hughes, to whom he sent a 'final' list of exhibitors on 2 January 1961, along with a request that Hughes write the catalogue introduction. Robertson's list concludes with a note:

*Don't get flustered and think there's any slant in the show, there isn't and won't be. I'll see to it that the abstract boys get a really hefty participation, in strength, and the Sydney boys needn't fear that Melbourne painting will get a bigger half of the show, it won't. I'm doing it fairly, and in case anyone (or you) are dubious I didn't spend two years sweating away on Pollock when I really only like Chagall, as it were. The abstract element will soar across, never fear!*¹⁹

Although the idea for the exhibition had evolved slowly, 'Recent Australian Painting' was put together in a hurry, a fact borne out by a number of letters and documents preserved in the Whitechapel archives. Having seen his chance to expand what had begun as a complementary show to the larger-scale 'official' Tate exhibition, Robertson set about turning it into a more comprehensive survey, showcasing young Australian talent with 'three or four first-class paintings', but also including a 'historical section' with work by established artists who were, in many cases, already well known in London. The final selection was, however, independent and made by Robertson himself, a fact he stresses in the catalogue introduction. Robertson's close friendships with Boyd, Nolan, Roy de Maistre and his acquaintance with other London-based artists such as Sainthill,²⁰ ensured their inclusion from the outset. At various stages along the way Robertson saw the need to include others of their generation,

some of whom were less than pleased when they first heard of his intentions. Albert Tucker, for example, who appears to have heard about the plans to include him in the show only about a month or so before it was due to open, sent an abrasive letter to Robertson from Australia:

*I have just heard for the first time via a newspaper report that I am to be included in your forthcoming exhibition of Australian painting. Since most of the other artists had been asked to participate up to 12 months ago, I must say I was rather taken aback to hear of my inclusion without consultation of any kind. As the only work I have in London is 4 or 5 years old and has been exhibited before, it is quite clear that I would be inadequately represented. Most of the other painters, well forewarned, will be represented by recent work, and I understand, in many cases by a greater number. Consequently I do not wish to be represented in this exhibition and any work you may have located for it I want to be withdrawn.*²¹

Robertson must have acted swiftly to placate Tucker and to work out an acceptable compromise, for in a second letter dated 19 May 1961 Tucker states: *If in your exhibition you have a historical section of the older group I am quite happy to be included with two paintings. As I understand it Dobell, Drysdale, Nolan and Boyd will also have two each. But if any of these painters have more than two I do not wish to be included.*²²

Tucker was anxious that the two works to be shown (*Gamblers* and *Cratered landscape*) were to be catalogued with their 1956 dates, signalling that neither were recent works. He also instructed Robertson to change the title from *Lunar landscape* to *Cratered landscape*, adding: 'I regret that it hasn't been possible to include more substantial and later work but nothing can be done at this stage.' In many cases – probably for economic reasons – Robertson planned to borrow work for the 'historical' section of the exhibition from various private collections in London. This was so in Tucker's case and also in the case of Drysdale, who seems to have been rather ambivalent about the whole affair. In a letter to Robertson dated 27 March 1961, Drysdale writes: 'the main thing about your show is the younger chaps – they're more important and I would like to see them do well in London. After all I'm a bit of an old stager really.' Regarding his own work, Drysdale informed Robertson of a loan exhibition that the Queensland Art Gallery and the State Government were arranging in his honour and how they must be allowed to have one of the paintings requested by Robertson for the Whitechapel exhibition. Drysdale suggested an approach to Richard Adeane and Richard Arnell to borrow paintings from their collections in London, adding 'I thought perhaps you may have postponed the Australian show until next year'.²³ In the same letter he writes:

There is a feeling amongst some of the contemporary boys here, and those who write, that there is the possibility of a distinct London image of Australia appearing as opposed

*to the image we create here. I give you this for what it is worth, for I haven't myself bothered over it, finding myself too busy and rather far from it.*²⁴

While en route to Australia, Robertson had made a special journey to visit another 'senior' artist, Donald Friend, in Ceylon (Sri Lanka), where he was living at the time, and to view works in his studio. But Friend heard nothing further until approximately a year later when a cable arrived for him and prompted the following reply, written on 10 March 1961:

Dear Brian,

You're the dizzy bloody limit. Your cable arrived today and sent me into a tailspin because I'd long ago written you off because I naturally supposed you'd written me off. Or rather, not written since evidently you don't write. Anyway I sold all except 3 of the drawings I'd set aside for you (about 20 of them, all fabulously beautiful). People were happy to get them so I send you the 3 remaining ... I'm sending two figure things and one abstract. The latter really is just your bad luck. 'Good of its Kind' – but on the whole, what a boring kind. At least it's not – like works of Tucker or [Jon] Molvig – painted with the hopeful gutter-aspiration of 'There's Room at the Top!'.²⁵

Friend's letter shows that less than three months before the opening of 'Recent Australian Painting' he was unsure whether Robertson had intended him to be included in the exhibition at all. Robertson, for his part, must have had doubts over whether Friend's drawings would arrive from Ceylon in time, and it appears that he instructed Tony Tuckson, who had responsibility for coordinating the collection and shipment of works at the AGNSW during Missingham's absence abroad, to locate and include a work by Friend in the shipment to London. Tuckson was unable to do this, but in the event it proved unnecessary since Friend's drawings did arrive in time and all three were hung in the exhibition.

So it seems that, on the one hand, Robertson was using his independent curatorial instinct to select particular paintings for the exhibition, while on the other – at least in the later stages of planning – he was accepting whatever was convenient for artists or lenders to send or was easily accessible in the private collections of London or the state galleries of Australia. Robertson arranged to borrow a portrait of Helena Rubinstein painted in 1960 by Dobell, then an established portrait artist. This work, from the collection of Sir Frank Packer but on loan to the Art Gallery of South Australia, along with similar loans of paintings by more senior artists, such as Drysdale, suggests a token representation, no doubt intended to give the exhibition a historical reference point. Nolan, by contrast, sent two recently completed paintings to the exhibition which, in terms of subject matter, marked a new departure from his work previously seen in London. One of these paintings, *Myth rider*, 1958, was the first painting from Nolan's subsequent 'Gallipoli' series to be publicly shown. Arthur Boyd, to whom Robertson subsequently gave



Brett Whiteley, *Untitled red painting*, 1960.
oil and mixed-media on canvas, 132.7 x 186.1 cm,
Tate Gallery, London. © Tate Gallery, London, 2004.



Lawrence Daws and Mrs Barry Humphries at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.



Louis James at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.



Brett Whiteley, Arthur Boyd and Lawrence Daws in conversation at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.

a retrospective exhibition at the Whitechapel in 1962, was represented by paintings borrowed from private collections in London and Adelaide. Robertson also borrowed twelve paintings from art dealer Kym Bonython, then based in Adelaide. The cooperation of Bonython, with whom Robertson was in touch throughout the planning stages of the exhibition, was crucial to its success. But in some cases one painting had to be substituted for another, as with Robert Dickerson's *Hot summer night*, which was not available since it had already been selected for another travelling exhibition. Dickerson's *Race course tout*, 1959, was substituted for this painting. In a letter dated 21 March 1961, Bonython tells of a further alteration to Robertson's wish-list:

*I pulled down the paintings for your show last night and then and there decided that I would withdraw the Pugh Collecting dead wood. The reason being that a lot of the texture is plaster of Paris and I feel it could easily become damaged in its travels therefore it would be best to leave it at home.*²⁶

In many cases Robertson left the choice of at least one painting up to the artist in question. On occasion, however, he showed great instinct and tenacity in securing specific paintings that he had seen in Australia. One example is the painting *Boy and lemons*, n.d., by John Lunghi, which Robertson saw on a fleeting visit to the private house of a Perth woman with Robert Rose, assistant director of the Art Gallery of Western Australia. Undeterred by his lack of success in contacting Lunghi directly, Robertson

then wrote to Rose for the details of the lady, whose name he could not remember, in connection with a painting whose title he incorrectly identified as *Boy with flowers*. But Robertson eventually got the painting he wanted, as was also the case with Godfrey Miller's *Nude and the moon*, 1957–59. Robertson had already organised the loan of this painting with Tony Tuckson, together with eight works by other artists from the AGNSW collection, when Miller wrote to Robertson in March 1961 wishing to substitute it for another work by Miller, *Summer*, 1957–60. 'It [*Summer*] is a better painting – and there are the advantages that it is warm, being yellow pink red; whereas *Moon* and *Triptych* are each blue and coolish'.²⁷ Robertson agreed to the inclusion of *Summer* but asked Tuckson to send *Nude and the moon* as well, a decision that resulted in Miller – at seventy years of age the oldest painter in the show – having three major paintings exhibited in London and one of them, *Triptych with figures*, c. 1944–50, subsequently bought by the Tate.

The Tate's acquisition of *Triptych with figures* is just one example of the success enjoyed by many of the artists in 'Recent Australian Painting'. The exhibition was a personal triumph for Robertson, as it was for a number of the younger artists in the show. Robertson had hoped that English museums and public collections might buy works from the exhibition to add to their permanent collections, and indeed they did. He was also correct in predicting that there would be considerable interest in presenting

solo shows of work by some of the lesser-known artists, as is proven by the exhibitions given to Brett Whiteley and Lawrence Daws at Bond Street's Matthiesen Gallery in 1962. The triumph of Robertson's opportunistic curation and the critical acclaim of 'Recent Australian Painting' led to his invitation to select Charles Blackman, Daws and Whiteley to represent Australia at the Biennale de Paris in late 1961 where Whiteley won the international prize.

Robertson developed a particularly warm friendship with Whiteley, the youngest artist in 'Recent Australian Painting', and aged only twenty-one at their first meeting. He remembers how the 'almost absurdly young and boyish' Whiteley, still 'pink-faced from the Italian sun' after a travelling scholarship in Europe, walked into the Whitechapel in the summer of 1960 and asked to see him. Soon afterwards, Robertson visited Whiteley's Ladbroke Grove studio and recalls being 'bowled over' by the large, figure-landscape abstractions, loosely inspired by the Italian scenery: 'This was one of the great moments of my life in any studio. The paintings were of startling maturity, richness and spiritual and imaginative poise, perfectly at ease in their medium and wholly original.'²⁸ He recalls at once choosing three paintings for 'Recent Australian Painting', 'knowing that they would provide the perfect youthful climax for the Australian exhibition, serving as its focal point and star attraction'.²⁹ However, a short letter from Whiteley in the Whitechapel archives, dated 5 May 1961, suggests that Robertson



Bryan Robertson at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.



Mr and Mrs Barry Humphries at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.



Roy de Maistre (left) in conversation at the opening of 'Recent Australian Painting', Whitechapel Art Gallery, London.

had asked him to make a third painting to complement two already selected. Whiteley writes:

*Here are reproductions of my month's work for your consideration in regard to my third canvas for the show. I am happiest with numbers 3 + 4, especially the large black job. These two are large canvases and with the white and red pictures you have already selected they all help each other perfectly.*³⁰

It shows a certain coolness of nerve on Robertson's part to rely on an artist to submit new work straight from the studio within a month of the exhibition being hung. It also demonstrates the confidence he had in the young Whiteley, a gamble that paid dividends since, on 8 June, just a few days after the opening of 'Recent Australian Painting', Robertson was able to write to Whiteley telling him about his exceptional personal success at the exhibition. John Sainsbury had bought *Untitled white painting*, 1960, for the Contemporary Art Society, and the Tate were to meet to discuss the buying of *Untitled red painting*, 1960, the following Thursday.³¹ Robertson added a note of caution, explaining that pictures are often turned down by the Tate, and concluded:

*As you know, I had reserved this red painting for myself, though I really like the white and black paintings just as much. However, it is in your interest to get a painting into the Tate, so we did not tell John Rothenstein that the picture was not free ... As I am now a doubly frustrated Whiteley fan, can I please come over to your studio very soon to see what else you have got? I do want a picture.*³²

A final analysis of 'Recent Australian Painting'

must include some evaluation of its place within the history of Australian art and of its reception both at home and abroad. To Gary Catalano, writing in 1980, it was 'an exhibition of incalculable importance',³³ while for Bernard Smith the exhibition proved to be a landmark: 'Australian artists became aware that they confronted a new situation. For the first time a receptive audience for their work began to appear overseas, mainly in England.'³⁴ A major failing of the exhibition, however, was the way it was packaged and the many futile attempts made at the time to define what constituted 'Australian' art. Filling the Whitechapel galleries with enormous tropical plants and trees³⁵ did nothing to allay the sense of an exotic spectacle brought to London's East End, and the catalogue introductions written by Robertson and Hughes did more harm than good, especially in Australia. Hughes's facetious references to Captain Cook and platypuses suggest that he was writing for a British audience and irritated exhibitors and the public alike. Robertson's explanation of the 'instinctive exuberance and spontaneity'³⁶ of Australian painting in terms of 'a natural plastic sense fed by the sun and the climate' only lend weight to the idea of an exhibition that had more to do with the geographical than artistic climate of Australia in the 1960s.

Robertson's words, which echo those written eight years earlier by John Berger, project the same view of Australian painting as a kind of exotic and sun-drenched cultural export. The dithyrambic praise that Robertson gives in the exhibition catalogue may

have been little more than an attempt to find unity in a diverse assemblage of contemporary painting, but it is the means by which his view of 'Recent Australian Painting' was, and still is, mainly judged. In Smith's words, Robertson saw Australian art as 'adorable exotica, the art of noble savages ... we were packaged as exotica and became, like Omai the Tahitian, high fashion for a season and then discarded'.³⁷

While it is true that the fashionable period for Australian painting in London was relatively short-lived, perhaps it was not discarded quite as quickly as Smith suggests. In 1962 a smaller Arts Council-sponsored version of 'Recent Australian Painting' toured galleries in Cambridge, Hull, Liverpool and Southampton, and in early 1963 'Antipodean Vision. Australian Painting: Colonial, Impressionist, Contemporary' opened at the Tate. It is more than likely that Robertson's selection of paintings for 'Recent Australian Painting' had an impact on what was eventually exhibited in the contemporary section of the Tate show. But even before 'Antipodean Vision' had opened in London, artists and state-gallery directors were already publicly voicing their resentment over the CAAB and its selection procedure for the show.³⁸ Missingham spoke of the sense of discourtesy felt by the directors of the state galleries in not being consulted until after the exhibition was assembled,³⁹ while in a letter to the *Sydney Morning Herald*, Albert Tucker wrote of the international dimension acquired by Australian painting in London that had been consolidated and

extended by the Whitechapel exhibition, condemning the under-representation of contemporary painting in 'Antipodean Vision', accusing the CAAB of perpetrating 'a shocking deception on the State gallery directors, the Tate Gallery Trustees, Australian artists and the Australian public'.⁴⁰

Leaving aside the controversial and ill-fated 'Antipodean Vision' exhibition, there were further group exhibitions of Australian art staged in 1963 in Folkestone and elsewhere in the United Kingdom. Under the banner 'Young Commonwealth Artists', Australian painters contributed to group exhibitions in the recently opened Commonwealth Institute in London in 1963–64 and, until he left the Whitechapel in 1968, Robertson continued to support individual Australian artists, including Boyd's solo exhibition in 1962, although subsequent solo exhibitions promised to Blackman and Nolan failed to materialise. This may have been due to the advent of British pop art that burst on the scene with 'The New Generation' exhibition at the Whitechapel in 1964, or perhaps simply the result of a shortage of gallery funds.

Nevertheless, individual Australian painters continued to enjoy success in London and the careers of a few, such as Blackman, Daws and especially Whiteley, all of whom stayed on to live and work there, were either made or consolidated. Whiteley's meteoric rise, his international prizes and acquisitions, which all followed as a direct result of his showing in 'Recent Australian Painting', have already been mentioned. And for a time the names of Daws and Whiteley appeared alongside those of Michael Ayrton, Prunella Clough, Keith Vaughan and others on the hoardings of London's West End galleries.⁴¹ In 1965 Whiteley was one of the artists featured in *Private View: The Lively World of British Art*, a book co-written by Robertson. A younger generation of Australian artists had become part of an international art scene centred in London. But already, by the summer of 1965, Whiteley had left London for an extended stay in Australia and Blackman was feeling a sharpened awareness of his expatriate status following the cancellation of his solo show at the Whitechapel.⁴²

With pop brashness and gold lamé jackets now the order of the day, it was a difficult time for any artist whose work was grounded in expressionist figuration or the painterly qualities of the formalesque. For Australian artists it must have seemed doubly difficult and, except for a lucky few, such as Nolan and Boyd, who had escaped into myth or were content to paint Australia from a distance, London no longer seemed the place to be.

1 John Berger, 'London exhibition of Australian art', *Meanjin*, vol. 12, no. 54, Spring 1953, pp. 276–78.

2 *ibid.* p. 276.

3 Robert Hughes in an expurgated section of his final draft for the catalogue introduction to *Recent Australian Painting*.

WAG/EXH/2/78/4.

- 4 Under the title 'Antipodean Vision', this exhibition had two preview showings in Australia before opening at the Tate Gallery, London, in January 1963.
- 5 Bryan Robertson, 'The London years', in Barry Pearce, Bryan Robertson and Wendy Whiteley, *Brett Whiteley: Art and Life*, Thames & Hudson, Melbourne, and Art Gallery of New South Wales, Sydney, 1995, p. 9.
- 6 *ibid.*
- 7 Smith wrote this letter in April. See Bernard Smith, 'The truth about the Antipodeans', in *The Death of the Artist as Hero*, Oxford University Press, Melbourne, 1988, p. 209.
- 8 The offer came on the recommendation of David Baxandall, director of the National Gallery of Scotland, and Sir Philip Hendy. WAG/DIR/13/10.
- 9 Letter dated 31 March 1959. WAG/DIR/13/10.
- 10 I have been unable to find either of these letters in the Whitechapel archives.
- 11 Letter from Bernard Smith to the author, 5 June 2004.
- 12 Smith wrote to Kenneth Clark early in 1959 about finding a London gallery for the Antipodean show and in his reply Clark wrote: 'I think the best suggestion [for a gallery] is already contained in your letter: Whitechapel Art Gallery. Bryan Robertson, the director, is an unusually intelligent and enterprising man.' See Smith, 'The truth about the Antipodeans', *op. cit.*, p. 203.
- 13 See *The Studio*, vol. 153, no. 767, February 1957, pp. 33–41, 63.
- 14 Smith, 'The truth about the Antipodeans', *op. cit.*, p. 210.
- 15 Pearce, Robertson and Whiteley, *op. cit.*, p. 9.
- 16 WAG/EXH/78/2.
- 17 Robertson appears to have followed Missingham's suggestions only in part. From his list, only Herman, Russell, Trenerry, Crawford, Carington Smith, O'Brien, Fullbrook, Crook, Rees and Fluke were excluded from the final list of exhibitors. The document proves that by October 1960, if not before, Robertson already had plans to show work by some of the more senior artists, such as Dobell and Drysdale. Missingham's suggestion of using them as 'a link' to work by some of the younger artists may have been taken up by Robertson around this time. In a list of exhibitors sent to Robert Hughes in January 1961, Robertson notes: 1) Some of the *older* ones like Nolan, Drysdale, Boyd etc. now known in London, will only have a token representation as a kind of historical pointer, likewise Dobell. 2) One or two *much younger ones*, will have fewer pictures each in the show, also. 3) Sainthill and Friend will be put on as stage designers, *not* painters – Friend, at least, as a 'decorative' artist. WAG/EXH/2/78/4. By May 1961, when Albert Tucker agrees to his inclusion, it is as part of 'a historical section of the older group'. WAG/EXH/78/2.
- 18 Significantly, as Smith points out, there is no mention of the Antipodean group or their manifesto in the catalogue introductions to *Recent Australian Painting* written by Robertson and Hughes.
- 19 WAG/EXH/2/78/4. While Robertson's elaborate calculations ensure a fair ratio of figurative to abstract paintings, this note suggests a personal bias towards projecting the abstract half of the show. Above all it highlights the difficulties that Robertson faced in reconciling the two 'factions' in a single exhibition. It is interesting to speculate, as Smith has done (*Australian Painting 1788–1970*, 2nd edn, Oxford University Press, Melbourne, 1978, p. 346), on whether two separate exhibitions – one figurative and one abstract – might have been a better solution to the problem.
- 20 Loudon Sainthill was primarily known as a stage designer. However, in 1972, for *Art & Australia*, vol. 10, no. 2, pp. 150–59, Robertson wrote of having 'seen enough haunting paintings by Sainthill, in England and Australia to know that he was an extraordinary artist who chose to work through the medium of the stage. It became his canvas.'
- 21 Letter sent from Tucker's Melbourne address on 4 April 1961. WAG/EXH/78/1.
- 22 WAG/EXH/78/2.
- 23 In the event, Drysdale was represented in the exhibition by a single painting, *Kimberley landscape*, 1958, borrowed from the collection of Sir Robert Adeane, who at the time was living in Cheyne Walk, London. WAG/EXH/78/2.
- 24 Letter dated 14 March 1961. WAG/EXH/78/2.
- 25 WAG/EXH/78/2.
- 26 *ibid.*
- 27 WAG/EXH/78/1.
- 28 Pearce, Robertson and Whiteley, *op. cit.*, p. 9.
- 29 *ibid.*, pp. 9–10.

30 WAG/EXH/2/78/4.

- 31 Sir Colin Anderson, who was chairman of the Contemporary Art Society and chairman of the Trustees of the Tate Gallery at the time, may also have had some influence in these two purchases. He and his Australian wife were collectors of Australian art.
- 32 WAG/EXH/2/78/5.
- 33 Gary Catalano, *The Years of Hope: Australian Art and Criticism 1959–1968*, Oxford University Press, Melbourne, 1981, p. 87.
- 34 Smith, *Australian Painting 1788–1970*, *op. cit.*, p. 302.
- 35 In a letter from Robertson to Hal Missingham, 22 June 1961. In the same letter he describes the gallery as 'blaz(ing) with light and colour'. WAG/EXH/78/1.
- 36 Robertson, catalogue introduction to *Recent Australian Painting*, p. 11.
- 37 Smith, 'The truth about the Antipodeans', *op. cit.*, p. 212.
- 38 See note 4.
- 39 *The Sun-Herald*, 1 April 1962, p. 19.
- 40 In a letter to the *Sydney Morning Herald*, 28 March 1962, p. 3.
- 41 For example the Matthiesen Gallery in New Bond Street in February 1963.
- 42 Stephen Alomes, *When London Calls: The Expatriation of Australian Creative Artists to Britain*, Cambridge University Press, Oakleigh and Cambridge, 1999, p. 83.



John Passmore, Red ochre, 1960,
oil on hardboard, 107 x 122 cm,
A. H. Smith Bequest Fund 1960,
Art Gallery of New South Wales, Sydney.

art feature



DAUGHTER ARCHITECT

Deborah Hart

Sally Smart



We are reminded of her preoccupation with the giant metaphorical family tree that incorporates, along extending branches, a range of fantastic apparitions

detail
Sally Smart, Family tree house (shadows and symptoms), 1999–2002, acrylic paint on felt and canvas with collage elements, 10 x 12 m (irreg.), National Gallery of Australia, Canberra. © The artist.



Inevitably the conclusion is like a puzzle-picture: a maze of fugitive parts ...¹

Sally Smart's art is discursive in the way that Samuel Beckett's writing is discursive. We hold a conversation about ordinary things that seems absurd. We answer questions with more questions. The ghosts of our souls and imaginings haunt the everyday. Across a spectrum of Smart's art – comprising paintings, installations, prints and cut-outs – a lively wit is entwined with an underlying awareness of mortality. There is a thread running through much of the work suggesting a fascination with ghosts, with things revealed and concealed, and with real or imagined presences of the past. At the same time, much of Smart's most intriguing work is informed by a fluid exchange between a palpable, visceral awareness and a sense of the uncanny.

family tree house

Smart's *Family tree house (shadows and symptoms)*, 1999–2002, is a tour de force: a hybrid theatre of mind comprising more than seventy cut-out fragments pinned to the wall, reaching a dizzying height of some 10 metres. In the process of forming the work – of daydreaming and researching ideas; of cutting, shaping and pinning the multiple parts of the installation – Smart has evolved a cumulative world of imaginative possibilities. The play on words in the title of the work opens up multiple readings, like the construction itself, to do with the parts and the

whole: with family and family tree, with tree, tree house and domestic space, with bodily symptoms and metaphorical shadows that haunt the mind.

Family tree house (shadows and symptoms) comprises images that have evolved over a number of years in a range of experimental incarnations in both the studio and in exhibitions. Repeated motifs – such as the spiral staircase, silhouettes (recalling Hans Christian Andersen's cut-outs), domestic objects, floating organs, swooping moths and other abstracted, metamorphic phenomena – make this installation part of an extended family of works, in particular those that appeared when Smart liberated her repertoire of images from the strictures of the canvas, allowing them to enter into architectural space in a more open-ended and performative way.

The lineage can also be traced back further. The monumental image of the tree has associations with the artist's childhood in rural South Australia, an environment that has cast its long shadow across time. That this is the landscape of the large trees found in the work of Hans Heysen is not lost on Smart. Her tree, however, does not represent the real so much as act as a stage-set for subconscious, dreamlike associations. The work is also underpinned by a philosophical framework that has evolved in Smart's art since the late 1980s, informed by her response to feminism and psychoanalysis, as well as to dada and surrealism, interacting with personal and cultural memory.

far left
Sally Smart, *Preston's pantry*, 1989, oil on canvas, 225 x 180 cm, John Sands Collection.

left
Sally Smart, *Vain (for Hannah Höch)*, 1988, oil on canvas, 188 x 132.5 cm, private collection.

right
Sally Smart, *Diary (Joey and I)*, 1991, from 'The Large Darn' series, oil and acrylic on canvas, 274 x 274 cm, presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002, National Gallery of Victoria, Melbourne.

family trees: artistic lineages

My experience of a farm is a space at the foothill of pale violet ranges, which lie like fragments of the body of a Giant, but only ever partially seen.²

In 2001, at Bendigo Art Gallery in Victoria, Smart undertook a major installation/exhibition, titled 'Shadow Farm', which drew on references to the environment in which she grew up – a farm near the town of Quorn in the Flinders Ranges, South Australia. Her childhood was shaped by an environment of isolation. The landscape, large trees, pine needles, tree houses, animal bones and building ruins around her home were all source material for her imagination at that time, and later on.

A strong familial influence on Smart's career path was her awareness of her mother's great-aunt, Bessie Davidson (1879–1965), a painter who studied under Margaret Preston in Adelaide and who lived in Paris for many years. Davidson was the subject of conversation in the home, providing a touchstone for becoming an artist. Smart recalls: '[She] was a great role model, simply because I was always aware of the idea of painting and being a woman painter.' Smart's fascination with Davidson and Preston found expression in *Preston's pantry*, 1989, a work that makes reference to a rich tradition of still life, and to images and stylistic devices in Preston's painting and printmaking. *Preston's pantry* was included in Smart's 1989 exhibition, 'Mad Woman in the Attic', a body of work about domestic spaces that are also psychological spaces, and the



Sally Smart, *The sick room (itch)*, 1996,
acrylic on canvas with collage elements,
247 x 310 cm, private collection.



Sally Smart, *The anatomy lesson*, 1994–95, acrylic, watercolour, gouache, ink, charcoal, wooden dowel on paper and linen, 244 x 335 cm (irreg.), Vizard Foundation Art Collection.

ways in which they have been entwined with the representation of women in art and literature. Some of the rooms are directly related to literary sources, such as the bedroom inspired by the red room in Charlotte Brontë's *Jane Eyre* (1847), or *Yellow wallpaper (drawing room)*, 1989, relating to Charlotte Perkins Gilman's story of a woman's obsession with uncanny apparitions engendered by the patterned wallpaper of her room.³

The most profound aspect of Smart's works from the late 1980s and early 1990s is her interest in women's identity. As she turned the mirror on herself, following her initial art-school training, feminist issues were paramount. Her 'X-ray Vanitas' works of this period also corresponded to her interest in mannerism (which she was teaching at the time)⁴ in their references to mortality and theatricality: shallow stage-sets, artificial colour relationships and the idea of 'personages' for various identities. Among the key works in this series is *Vain (for Hannah Höch)*, 1988, in which Smart reveals her interest in Höch, an artist in the Berlin dada group, and herself, in her own work, an incisive, often witty commentator on identity, gender roles, exoticism and fantasy. Although all the elements in *Vain (for Hannah Höch)* are painted, Smart plays with the idea of 'fake' collage and photomontage (a common feature of her work at this time). Here she adopts Höch's device of incorporating masks in her collages – revealing, concealing and fabricating identity – in this case using a Sepik River mask from her own collection. The woman in the painting

suggests that 'the other' is in control, standing hands on hips on the surrealist map of the world in which the Antipodes assumes a key place as an exotic otherworldly destination.

In *Pioneer (Wyacca)*, 1988, Smart specifically engages with women's identity in Australian history. In this work she dresses her personage in a brilliant red scarf and a skirt made from the fabric of the Eureka flag, the recycled skirt functioning as a sign for women and work. Smart recalls images in art history, such as the woman depicted in Frederick McCubbin's *The pioneers*, 1904, but wanted to show her figure as a direct participant in the world, whether on the farm or in the house. The chopped tree has become a framework and prop for objects of daily use, imparting a sense of environmental disrepair and of making-do with the bare necessities.

In 1991 Smart produced a series of works as part of her Masters degree under the title 'The Large Darn'. The works in this series are all based on the idea of the quilt as a metaphor for Australian identity, and as a way of connecting to women's colonial history and continuing stories. One of the most important paintings in the series is *Diary (Joey and I)*, 1991, which relates to the Westbury quilt in the collection of the National Gallery of Australia in Canberra. Created by unknown makers in Tasmania between 1900 and 1903, the Westbury quilt comprises patched pieces of appliquéd and embroidered red fabric. Some of the panels allude, in a diary-like fashion, to particular events, while others incorporate homilies and mottoes. Smart found a parallel for this

idea of diary-writing in the form of a text documenting the treatment of a patient with schizophrenia who was encouraged to draw and to write about her dreams, experiences and feelings.

The text which appears in *Diary (Joey and I)* records dates of making as well as journal entries that become like unravelling threads, suggesting the intangibility and slipperiness of identity. As the title of the work implies, personal and cultural identity merge in the striking image of a kangaroo wearing a skirt, representing, as the artist has explained, 'a humorous play between the emblem and the self, referring to ideas about the location of identity, role playing, and role reversal'.⁵ The darn and patch are visible signs of reconstruction and the large painted fabric crosses, inspired by Red Cross quilts, further signify psychological repair. Another reading of the work sees it as a form of rupture in relation to Australia's dependence on Britain; the kangaroo-woman in Smart's work, an image of independence, replacing the portrait of Queen Victoria in the Westbury quilt.⁶

imaginary anatomy: shadows and symptoms

*There are things in that paper that nobody knows but me, or ever will. Behind that outside pattern the dim shapes get clearer every day. It is always the same shape, only very numerous. And it is like a woman stooping down and creeping about behind that pattern.*⁷

With her solo exhibition, 'Where I Come From the Birds Sing a Pretty Song' at Geelong Art Gallery in 1993, Smart's practice shifted towards a more



Sally Smart, Parameters head: Daughter architect, 2002–04, acrylic on felt and canvas with collage elements, dimensions variable.



Sally Smart, Self portrait with organs, 1996,
photograph, 75 x 50.5 cm, private collection.



flexible, open-ended approach, abstracting and radically transforming her subjects. The title of the exhibition derived from the 'dream man' in David Lynch's television series of the early 1990s, *Twin Peaks*. Smart's main focus in the works is a play on otherworldliness, specifically the Fox sisters, mid-nineteenth-century American spiritualists who purported to be in touch with the dead, providing fertile ground for artistic investigation into the place of women in society. Smart approached the conundrum of the world of spirit mediums with empathy and wry humour, with her own visual and conceptual plays on the idea of spirit-rapping or table-tapping (an alleged form of communication with the spirit world), challenging fixed notions of reason and opening up fresh possibilities.

By the early 1990s Smart had begun to experiment with freeing her forms from the strictures of the canvas. The idea of cutting up the imagery and pinning the work into constructed assemblages came from a conceptual base of creating work about instability, suggesting the freedom to imaginatively reconfigure identity. In *The anatomy lesson*, 1994–95, for example, large cut-outs take on a life of their own. They are like actors in a strange dreamscape in which a human leg becomes the leg of a chair or a table, and fragmented characters interconnect and gesticulate around the imagined operating table, their surreality heightened by the presence of a suspended large bloated ant. Smart notes that the work was in part responding to the historical exclusion of women from anatomy lessons at universities. *The anatomy lesson* is about opening the doors of the mind, engaging with medical diagrams and x-rays, and

disrupting the idea of medical certainty. The subject and processes of cutting and reconfiguring become a medical metaphor, with the artist inviting the viewer to engage afresh in a lesson of imaginary anatomy of Smart's own making.

The anatomy lesson was included in a 1995 exhibition titled 'Itchy Itchy' at Robert Lindsay Gallery in Melbourne. An unfolding pattern of edgy, bold experimental works continued in Smart's exhibition the following year, 'The Unhomely Body' at the Contemporary Art Centre of South Australia in Adelaide. In this show she drew, as she had in the past, on Freud's theories of the 'unhomely' as a response to things familiar becoming unfamiliar, unsettling and strange. Also important to Smart was Max Ernst's surrealist novel in collage, *Une Semaine de Bonté* (1934), described by her as 'small etchings of collaged images in which once totally seamless Victorian rooms and people were sprouting wings and limbs and hair in ways that were bizarre and had erotic overtones'.⁸

Continuing her interest in psychological and architectural spaces, Smart's works at this time were concerned with dissolving the boundaries between body, mind and house. In *The sick room (itch)*, 1996, animated objects and furniture are surrounded by a mass of delicately drawn and washed Rorschach-like stains and blots that inhabit the surface skin of the canvas like weird blooms of body fluids, organs and x-rays. These images and ideas were reflecting prevalent theoretical concerns to do with the body and psychoanalysis. Nevertheless, as Helen MacDonald has written in relation to 'The Unhomely Body':

Although Smart's exhibition is informed by current

*philosophical writings on the body ... [it] is, rather, an imaginative presentation of the visual possibilities evoked by the questions that such theories raise. In the end, therefore, who is to say that this is not her own theory, and, if it is, that this is not the truth?*⁹

By the late 1990s Smart was opening up her work in a major way with complex layered installations such as *Femmeage, shadows and symptoms*, 1999. Her work now began to envelop the space with a huge range of cut-outs appearing like a second skin or a giant net cast over the gallery walls. It was as though the illusion of space in the painted rooms had become the real space, and the real room had become the psychological space. The title, *Femmeage, shadows and symptoms*, and use of materials, relates to the 1970s notion of 'femmeage' – of 'acknowledging techniques of collage, assemblage, decoupage, photomontage, stitching, appliqué and quilting as embodying a particularly female (and previously undervalued) relationship to art making'.¹⁰ In Smart's hands these techniques are applied in an almost cinematic way to an array of suggestive imagery, from lacy, bulbous organs to networks of roots, branches and capillaries; from dada dolls and animated letters of the alphabet (relating to her long-held interest in typography), to design elements inspired in part by Russian constructivists such as Ljubov Popova; to a distorted bicycle and floating beds like signposts of the intimate world of sleep and the vast unconscious space of dreams.

daughter architect: dream spaces

Perhaps Smart could have been an architect. A telling childhood game involved raking up the pine



left, detail

Sally Smart, *Femmeage frieze*, 1997, acrylic on felt and canvas with collage elements, 200 x 1300 cm (irreg.), presented through the NGV Foundation by the artist, Governor, 2003, National Gallery of Victoria, Melbourne.

far left

Sally Smart, *Femmeage, shadows and symptoms*, 1999, acrylic paint on felt and canvas with collage elements, dimensions variable.

needles from large trees around her house into floor plans – rooms to be inhabited in the mind and the imagination. The relationship between architectural space, psychological space and the body has been a recurring theme in Smart's work.

At the turn of the twentieth century Smart found inspiration in the extraordinary late eighteenth-century house A la Ronde in Exmouth in the United Kingdom. Built by spinster cousins Jane and Mary Parminter in 1796, A la Ronde is a most unconventional sixteen-sided dwelling built around a central octagon of great height. The eccentricity of this building, reminiscent of childhood fairytales and haunted houses, also reflects a daring mind-space. In accordance with her own spirit of risk-taking Smart used A la Ronde as a catalyst for developing a series of installations, such as *Parameters head: A la Ronde*, 2000–04, shown initially at the Experimental Art Foundation in Adelaide, and continuing into the present in distinctive incarnations. *Parameters head: Daughter architect*, 2002–04, includes a spiral staircase, like the spiral of DNA, as well as a large human head in profile and in cross-section, suggesting the architecture of the mind – a literal and metaphorical head space. A consistent feature of these works is what the artist refers to as a 'subversive, feminised grid', constructed out of linearly cut material strips – a means of taking control of the space and creating a stage across which the performative placement of images and ideas can play out.

Let us now observe the appearance of the human figure as an event and recognise that from the very moment at which it becomes a part of the stage, it also becomes 'space bewitched'.¹¹

These words by Gropius, concerned with the theatrical experiments of the Bauhaus artists, call to mind the three hybrid figures on a branch – accompanied by black birds and silhouette heads – in Smart's work *Femmeage frieze*, 1997. These figures have provoked associations as varied as The Three Fates from Greek mythology, Bertolt Brecht's *Mother Courage and Her Children* (1941), Franz Kafka's *Metamorphosis* (1916) and Charles Dickens's Madame Defarge knitting (from *A Tale of Two Cities*, 1859).¹² This quite magical installation, like *Femmeage, shadows and symptoms*, *Shadow farm*, 2001, and *Family tree house (shadows and symptoms)*, represents the culmination of more than a decade of work. As Rachel Kent has written: 'Whilst there is a certain fluidity to [Smart's] works – they are constantly changing and developing – there is a sense of interconnection between them ... The suggestive potential of these links, from the organic to the familial, is enormous.'¹³

As we consider these patterns of connection in Sally Smart's art – which moves freely in the present between canvas-based works and large installations – we become aware of her incisive wit and intellect, and her sense of poetry and the uncanny. We discover her ongoing fascination with the fluid boundaries between inside and outside, things revealed and concealed, constructed, dismantled and re-assembled. We are reminded of her preoccupation with the giant metaphorical family tree that incorporates, along extending branches, a range of fantastic apparitions; the protagonists in a metamorphosing, ever-increasing dream-theatre of the mind.

- 1 Sally Smart in *Sally Smart: Shadow Farm*, Bendigo Art Gallery, Bendigo, Victoria, 2001, p. 33.
- 2 *ibid.*, p. 16.
- 3 Charlotte Perkins Gilman (Stetson), 'The yellow wall-paper', *The New England Magazine*, vol. 11, no. 5, New England Magazine Co., Boston, 1892.
- 4 Following her time at the South Australian School of Art at the University of South Australia, Smart moved to Melbourne where she undertook postgraduate studies and taught at the Victorian College of the Arts (VCA).
- 5 Notes from the artist's Masters thesis.
- 6 Helen MacDonald, 'Feminising art and the republic', in Jeanette Hoorn and David Goodman (eds), *Vox Republicae: Feminism and the Republic*, La Trobe University Press, Melbourne, 1996, p. 120.
- 7 Gilman, *op. cit.*, p. 652.
- 8 Sally Smart in conversation with the author.
- 9 Helen MacDonald in *The Unhomely Body*, exhibition catalogue, Contemporary Art Centre of South Australia, Adelaide, 1996, p. 7.
- 10 Essay by Lara Travis in *re-emplace*, exhibition catalogue, Lasalle College of the Arts, Singapore, 1999, p. 8.
- 11 Walter Gropius in *The Theatre of the Bauhaus*, Eyre Methuen, London, 1979, p. 92.
- 12 Interview with Sally Smart by Cynthia Wild in *Meanjin*, vol. 62, no. 2, 2003, pp. 84–94.
- 13 Rachel Kent, 'Disturbing narratives: Sally Smart's 'Femmeage, shadows and symptoms'', in *Sally Smart*, catalogue published by the artist, 1999, p. 30.

Sally Smart is represented by Greenaway Art Gallery, Adelaide, and Kaliman Gallery, Sydney.

An abstract painting with a dark, moody palette of purples, blues, and greens. The background is composed of thick, expressive brushstrokes. In the lower right, a dark, elongated figure stands against a deep blue background. In the upper right, a smaller, more ethereal figure is visible. The overall composition is layered and textured.

MACLEOD

EUAN

The relationship between the human figure and the landscape continues to be Macleod's primary concern



Euan Macleod, *Tattooed man*, 1999, oil on canvas, 188 x 137 cm, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand.

In 1998 Newcastle Region Art Gallery presented an extensive retrospective of Euan Macleod's landscape paintings dating from 1981 to 1998. In the catalogue for the exhibition I noted that: 'the dominant theme [in Macleod's work] is the figure in relation to its environment. However, the relationship between the two may be ambiguous, and the possibility is ever-present that a figure may represent many things to the artist.'¹ The relationship between the human figure and the landscape continues to be Macleod's primary concern.

Macleod's larger-than-life figures are imbued with the strength and gravitas of giants or supermen. So often in his work it is impossible to decide whether man is the central subject, or whether the paint-encrusted landmasses and atmospheric effects, of smoke-filled skies and water-drenched rock platforms, are the painter's focus. What, the inquisitive viewer might ask, is the origin of this matter?

In Macleod's imagination the land and the figure, whether united or separated, enjoy an ambiguity of meaning. Macleod has suggested that his works contain numerous stories and that there are many ways in which they can be read. While his paintings may present a figure or a group of figures within the landscape, no image is purely literal or autobiographical; each painting may contain a multitude of subjects and stories, along with the artist's own memories.

Macleod is a New Zealander by birth and his family home was in Christchurch, at St Martins, over the Port Hills from Lyttelton. Born in 1956, Macleod cannot recall a time when he did not draw; drawing quickly became second nature for him and a preferred way of expressing himself. As the artist has explained:

I think it's one of those circular things, where because you like doing it, you get good at it and you get acknowledgement for it, which encourages you more ... and it was one thing I was good at. I always drew rather than painted, and for a long time I was much more comfortable drawing than painting.²

Educated at the Christchurch Technical Institute and Canterbury University, Macleod was a draughtsman before he became a painter. He continues to approach his canvases as evolving works in progress, returning to them in periods of high energy. When asked if he was a lively child, he replied in the affirmative:

I think I was pretty energetic, yeah. The kind of energy in the paintings now was always there. You know, that sort of rushing at something ... I am someone that probably smashes against the door to open it, rather than trying the lock!³



Euan Macleod, Room with clouds, 2002,
oil on canvas, 84 x 120 cm, private collection.



Euan Macleod, Dark Moonbi figure/landscape, 1991,
oil on canvas, 137 x 183 cm, private collection.



Macleod moved to Australia in 1981 and held his first Australian exhibition in 1982 at Watters Gallery in Sydney. The group of paintings in the Watters show, which depict figures in austere rooms, established the figure in relation to its environment as a theme in Macleod's work. However, Macleod is equally interested in the formal qualities of painting, as well as the depiction of space.

A further underlying theme in Macleod's work is transition and change. As the boy is to the man, so with the passing of the man the youth will assume his role. Macleod's paintings from the early 1980s, which mostly depicted two male figures in interior spaces, may represent the artist and his father. These works were followed, in 1984, by an exhibition of single male nudes. The assurance of these paintings, and their large scale, attracted critical attention and generated a following for Macleod's work. His intense concentration on the figure in this period enabled him to advance as a painter.

With hindsight it is also evident that Macleod's intensive study of the human figure led him, in due course, to locate the figure in the landscape. By the late 1980s he had come to see the Australian landscape as a subject in its own right. In large-scale paintings such as *Dark Moonbi figure/landscape*, 1991, exhibited at Niagara Galleries in Melbourne in the year it was painted, figure and landscape exist in equipoise.

Macleod acknowledges that the figure remained his primary interest until the late 1980s, when the Australian landscape began to creep into his work as a stage for the figures. Having lived away from New Zealand for ten years, Macleod was also ready, by the early 1990s, to draw on his own memories in his work. This was liberating for the artist, who discovered in himself a new appreciation for the extraordinary scale and beauty of the New Zealand landscape. Once he had a sense of the landscape as an entity, rather than merely a backdrop, Macleod became far more interested and involved with the New Zealand landscape, particularly Lyttelton Harbour, than ever before.

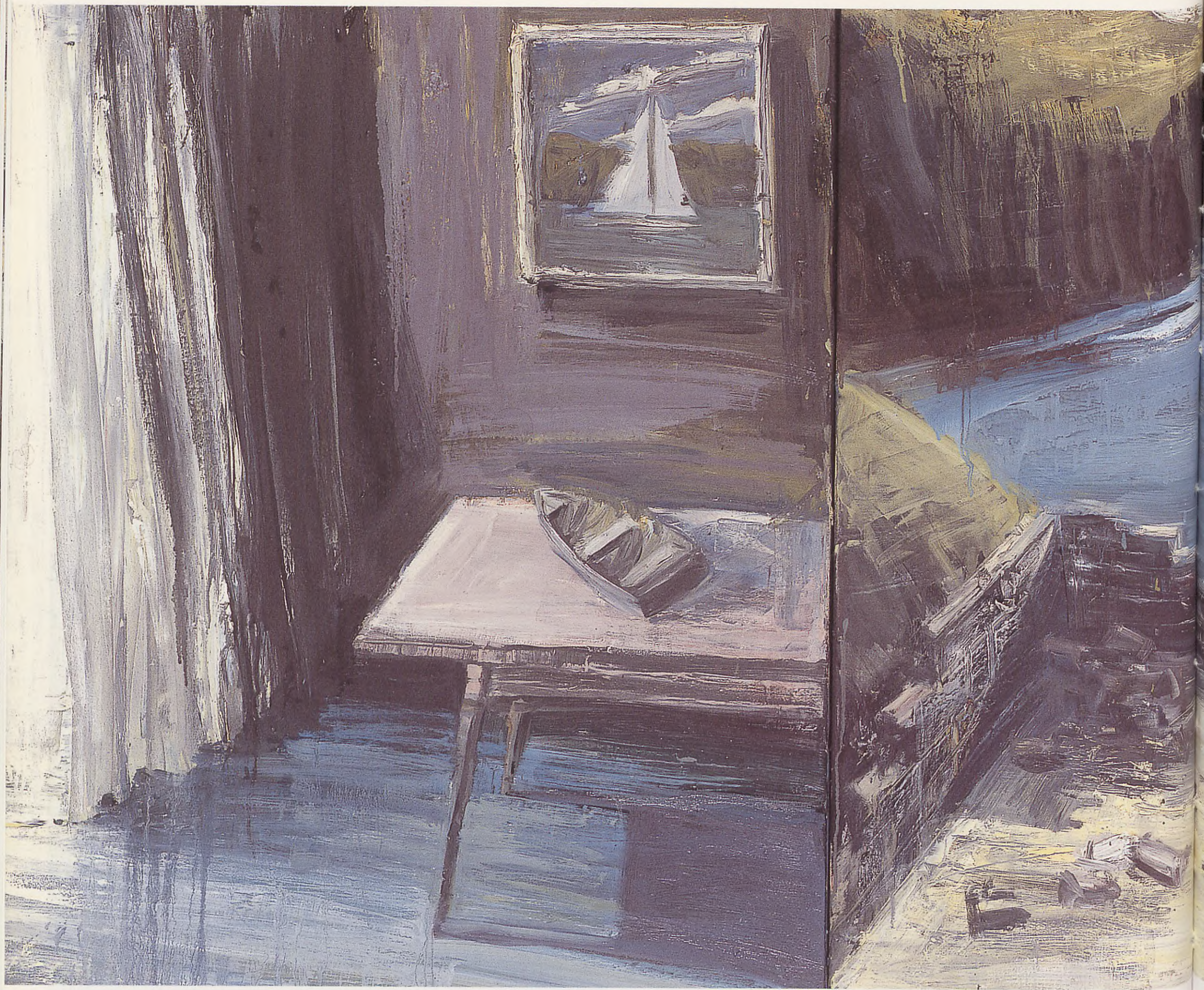
To understand the grandeur of the massive forms in Macleod's paintings and to interpret his densely modelled paint-encrusted surfaces, one has to experience at first-hand the huge and dramatic landscape of the artist's native country. Godley's Head, for example, where Lyttelton Harbour meets the open sea, is a huge volcanic rock form, its multilayered strata clearly visible beneath a cover of green turf. The rock platforms nearby are regularly drenched by sea-spray, while veils of water teem down from the cliffs high above. This landscape is the source of the natural grandeur and vast scale found in so many of Macleod's paintings.

Macleod is very much at home in and around Lyttelton and some of his most imaginative and intriguing works relate to the juxtaposition of man and the



left
Euan Macleod, *Edge*, 2003,
oil on canvas, 180 x 150 cm,
private collection.

right
Euan Macleod, *Rain man*, 2002,
oil on canvas, 180 x 100 cm,
private collection.



Euan Macleod, *Exterior between two interiors*, 2004, oil on canvas, 90 x 223 cm, private collection.







harbour. Lyttelton Harbour carries the weight of years of individual and family memories for Macleod. In *Large Lyttelton 2 (heads)*, 1994, for example, what might at first be read as a seascape of blue beside a rocky coastline, is transformed into the monumental head and shoulders of a man, balanced against a dark landmass on the left. Macleod is fascinated by opposites in nature, such as light and dark, water and land, life and death.

In recent related paintings, such as *Rain man* and *Thor*, both painted in 2002, Macleod takes a single titanic figure as his central subject. The huge eerie figure stands the full height of the canvas, its wraith-like shape and indistinct face suggesting that it is a spirit being, perhaps suffering in a state of stasis or thralldom. In *Rain man* a small male figure strides from left to right; both he and the rocky landfall of the horizon are utterly dwarfed by a Titan-like figure who seems to possess elemental powers. The large, dominating figure appears to have been created from the rain itself and fused with storm and cloud. His muddled form and indistinct facial features merge his body with the rain and land, and also with the enigmatic smaller male figure in the foreground. The Titan and the smaller walking man are inextricably linked.

In his 2002 exhibition at Brooke/Gifford Gallery in Christchurch, Macleod exhibited remarkable paintings in which he played with our expectations about interior and exterior space. In *Room with clouds*, 2002, a multi-paned window overlooks the hills behind Christchurch harbour. However, one is immediately unsettled by the hills, which advance through the window panes and into the room. The room itself is filled with fissured landforms – cracked, tumbled and overlaid by water. Behind this extraordinary psychoscape, a framed painting of a more conventional Macleod mountain landscape hangs on the wall, suggestive of calm and domesticity.

Macleod's continued interest in the human figure in the landscape has served him well. The strength of his oeuvre to date has been based on extending himself in those areas he knows best and through which he has developed his artistic practice.

1 Tony Palmer, introductory essay, in *Euan Macleod: Painting 1981–1998*, Newcastle Region Art Gallery, Newcastle, 20 June – 2 August 1998 (unpaginated).

2 Statement made by the artist to the writer in April 2003.

3 Statement made by the artist in an interview with the author, 17 March 2004.

Euan Macleod is represented by Niagara Galleries, Melbourne; Watters Gallery, Sydney; Bowen Galleries, Wellington, New Zealand; and Brooke/Gifford Gallery, Christchurch.

Euan Macleod, *Large Lyttelton 2 (heads)*, 1994, oil on canvas, 137 x 183 cm, private collection.

Exhibition round-up New York

Ingrid Periz



The Whitney Biennial could be known as the show that everyone loves to hate, but this year the complaints were muted. Curators Chrissie Iles, Shamim M. Momin and Debra Singer assembled a less confrontational and issue-driven show than those of the recent past, pitching it as a conversation between successive generations of artists. Painting and drawing were strongly represented and a hands-on craftedness, indeed pleasure, in working with materials was evident. Artists seemed happy to be artists, but where this might take them was perhaps less clear.

The echoing strains of distant utopia in Julianne Swartz's *Somewhere harmony*, 2003–04, a site-specific sound installation with voices burbling 'somewhere over the rainbow' through the museum's stairwell, set the tone. Many artists took past moments of promise or pleasure as their starting point. This included 1960s and 1970s radicalism in Sam Durant's drawings of *Newsweek* covers from the period; Andrea Bowers's pencil renderings of protesters; Sam Green and Bill Siegel's eponymous film of the revolutionary group the Weather Underground; pop style in Jeremy Blake's DVD paean to British fashion designer Ossie Clark; minimalism in Taylor Davis's clever extensions of minimalist sculpture; and high modernism in Wade Guyton's 'printer drawings', comprising simple patterns printed on photographs taken from art and interior-design books of the 1970s and 1980s.

However, the 1960s legacy could come off badly. Mary Kelly's *Circa 1968*, 2004, a projected image of

Parisian protest using salvaged laundry lint, said little about the events of May 1968 or their commemoration. By contrast, Eve Sussman's video, *89 seconds at Alcazar*, 2003, a twelve-minute recounting of the moments preceding Velázquez's depiction of *Las meninas*, 1656, forever changes that iconic painting by opening it into space, time and sound.

Included among the more established artists were Mel Bochner with brightly coloured conceptualist text paintings, David Hockney with multi-page watercolours and Robert Mangold with the vertically oriented, sinuous series of 'Column Paintings', 2002–03. Robert Longo showed large, immaculate charcoal drawings of surf that offered an interesting counterpoint to his drawings of urbanites in the 1980s. Richard Prince's 'Hood Paintings', 2002–03, consisting of cast fibreglass hot-rod bonnets loosely painted in acrylic, offered a much more subtle take on pop culture.

Marina Abramovic's *Count on us*, 2003, a multi-screen video installation, was one of the biennale's most memorable works. Intertwining images of a Serbian children's choir – conducted by a skeleton-suited Abramovic – with Serbian songs and a subtitled, secular hymn to the United Nations, it stood as a plaintive reminder of that organisation's failure in the former Yugoslavia and was one of the few works in the biennale to acknowledge wider political conflicts. Emily Jacir's series 'Where We Come From', 2001–03, was another. Combining text, video and photography, the series documented Jacir's actions as she fulfilled simple tasks in

Palestine for exiled Palestinians. (As the holder of an American passport, Jacir has a freedom of movement that they don't.) The fact of Palestinian/Israeli conflict was never absent from the work, but it was her small acts of kindness – watering a tree, bringing clothing, eating a special dish – that made the work compelling.

Some critics saw this politics of tiny gestures as symptomatic of a widespread, post-9/11 retreat by artists into private worlds or simple beauty, as if these cannot sustain arresting work that demands engagement. Fantastic worlds were suggested in Zak Smith's 755 drawings, *Pictures of what happens on each page of Thomas Pynchon's novel Gravity's Rainbow*, 2004, which took the novel as their starting point, and in Dave Muller's eccentric, wall-sized genealogy charting the development of pop culture.

Cory Arcangel's *Super Mario clouds v2k3*, 2003 – made up of excised snippets of an obsolete Super Mario game cartridge – redeemed the hacker's tiny gesture in a conceptualist/nostalgic twist. Amy Cutler's beautifully weird gouaches of tiny worlds where women do inexplicable things resonated because the scenes they depict, however bizarre, approximate something in the wider world. And, rather than being closed off, the world of West Coast surfers captured in Catherine Opie's photographs, or that of Mississippi dwellers documented in Alec Soth's chromogenic colour print series 'Sleeping by the Mississippi', 2002, were made more accessible through their beauty.



Fireflies on the water (2002), by veteran Japanese artist Yayoi Kusama, epitomised the so-called retreat into otherworldly beauty and was stunning. Viewers walked out on a 'jetty' towards a pool in a dark, mirror-lined room lit by 150 small suspended lights where myriad reflections produced an almost hallucinatory effect. A work to make one smile and want to linger, it was the highpoint of this year's viewer-friendly biennale.

Across the river, a joint venture between Schaulager, a private museum in Basel, Switzerland, the Museum Ludwig in Cologne, the Museum of Modern Art (MoMA), still at its temporary Queens location in New York, and P.S.1 Contemporary Art Center in New York produced 'Roth Time', a retrospective spanning fifty years of work by the German-Swiss artist Dieter Roth who died in 1998. Installed at MoMA Queens and P.S.1, this was an exhaustive survey and the first sustained look at Roth in the United States.

Beginning as a graphic designer, the iconoclastic Roth worked across a tremendous range of media, including poetry, music, film and video, as well as painting and sculpture, and was renowned for his collaborative spirit, enormous productivity and dislike of museums. (He called them funeral homes.) Eschewing international art centres, he worked out of Reykjavik and Switzerland and, rather than follow trends, he seemed to assimilate and anticipate them: art informel, fluxus, op art, arte povera, pop art, kinetic art and post-minimalism all have bearing, although none defined him. Chocolate was a

favourite medium, he shredded books to stuff 'sausages' and he used fat and bananas in his printmaking.

The MoMA installation traced his transformation from multifaceted designer to assemblage-meister with large, music-playing combines. Decay and the effects of time were important concerns for Roth, but these were generally treated lightly. A self-portrait, *P.O.T.H.A.A.VFB. (Portrait of the artist as Vogelfutterbüste [birdseed bust])*, 1970, a bust made from chocolate and birdseed, had softened from the time it spent in Roth's garden. Roth's distrust of permanence and museums was thrown into different relief at P.S.1 where five large works offered ample evidence of his own, near obsessive, museological impulse. *Flacher abfall (Flat waste)*, 1975–76/1992, collated several years of rubbish in 623 ring-binders, and *Solo szenen (Solo scenes)*, 1997–98, documented the artist's declining years in a 131-monitor installation. The discipline necessary to sustain these projects belied the ease with which Roth's work fudged the boundaries between art and life.

Whitney Biennial 2004, Whitney Museum of American Art, New York, 11 March – 30 May 2004; Roth Time: A Dieter Roth Retrospective, Museum of Modern Art, Queens, and P.S.1 Contemporary Art Center, New York, 12 March – 7 June 2004.



opposite page, detail
Amy Cutler, *Saddlebacked*, 2002, gouache on paper, 76.2 x 56 cm, Weatherspoon Art Museum, Greensboro, North Carolina.

above left
Marina Abramovic, *Count on us*, 2003, video installation, dimensions variable, collection the artist. Courtesy Sean Kelly Gallery, New York. Funded by Contemporary Art Museum, Kumamoto, Japan.

above right
Dieter Roth, *P.O.T.H.A.A.VFB. (Portrait of the artist as Vogelfutterbüste [birdseed bust])*, 1970, chocolate, 23.5 x 15 x 10 cm, private collection.

Exhibition round-up Berlin

Astrid Mania

'Das MoMA in Berlin', a blockbuster exhibition which attracted more than one million visitors, dazzled the German capital in 2004. Hitting on an elegant solution for storage problems during its recent comprehensive reconstruction, the Museum of Modern Art (MoMA) in New York agreed to loan 200 masterpieces from its collection to Berlin's Neue Nationalgalerie.

After enduring unprecedented queues, patient visitors were eventually able to see admittedly spectacular, fabulous and breathtaking works, although unfortunately framed by an almost reactionary, distorted concept of recent art history. Even today, MoMA presents twentieth-century art history as a linear progression of painting styles, and in this respect the exhibition merely fortified the museum's cultural hegemony. This is particularly irritating when art movements such as the Russian avant-garde – characterised by a non-hierarchical, inclusive approach to media – is reduced to conventional easel painting. The message seems to be that there is no art except painting.

In this context even potentially controversial works – such as '18. Oktober 1977', 1988, Gerhard Richter's painting cycle about the imprisonment and death in 1977 of members of the Red Army Faction (RAF), postwar Germany's most active radical leftist terror organisation which operated from the 1970s to 1998 – are domesticated as an American art institution's European trophies. Richter's work is nevertheless worth seeing, particularly since plans to stage a substantial contemporary exhibition in Berlin exploring the RAF phenomenon in art is still under threat as politicians maintain their distance and funding for the project remains unsecured.

The conservative approach at the Nationalgalerie was compensated for, however, by a magnificent exhibition of Andy Warhol's films at Kunst-werke Institute for Contemporary Art which was organised

in collaboration with MoMA and curated by Mary Lea Bandy, MoMA's curator of film. These works are classics for good reason. The presentation included a large number of Warhol's intimate cinematic portraits or screen tests of regulars at The Warhol Factory, and a selection of his silent films – grainy black-and-white sequences which closely scrutinised such subjects as Henry Geldzahler smoking a cigar, Robert Indiana eating a mushroom and a young man receiving a blow job.

Another recent phenomenon in Berlin is the hype surrounding Poland. The result, perhaps, of recent EU-phoria, or of the growing number of small, savvy initiatives (such as the 'Club of Polish Losers') which provide a platform for cutting-edge Polish culture in Berlin, or of the ongoing and committed work of Polish institutions such as the Foksal Foundation in Warsaw, Berliners are now clamouring for Polish art. In 2004 Berlin galerie griedervonputtkamer hosted 'PLuzzle', a well-received group exhibition of work by young Polish artists which included one of Katarzyna Józefowicz's obsessive floor installations, the much sought-after paintings of Zbigniew Rogalski, and Michal Budny's witty and materially modest sculptures.

Contemporary art also has its attractions for the many empty and dilapidated mansions and castles that surround Berlin – a legacy of the former East German socialist state – especially those seeking a new owner or a new purpose. The beautifully restored castle Schloss Gross Leuthen has hosted annual exhibitions of contemporary art since 1994 under the banner of site-specificity and an engagement with the local. If the selection of artists for the 2004 exhibition was not entirely convincing, the overall attempt to link the exhibition with its context was nevertheless a great success. The hilarious, dry and casual sculpture by Mirosław Balka – comprising a gigantic soap dish inside the

opposite page, top
Andy Warhol, Screen test, 'Baby' Jane Holzer, 1964–66, black-and-white silent film, approx. 3 minutes duration.

opposite page, bottom left
Mirosław Balka, A way a lone a last a loved a long the, 2004, soap dish: steel, lacquer, silicone, 258 x 190 x 58 cm, soap: styrofoam, silicone, 200 x 120 x 75 cm, courtesy the artist and Galerie Nordenhake, Berlin and Stockholm. Photograph Arwed Messmer.

opposite page, bottom centre
David Hatcher, Was this the transition?, 2004, sculpture, dimensions variable.

opposite page, bottom right
Willem de Kooning, Frau, I (Woman, I), 1950–52, oil on linen, 192.7 x 147.3 cm, Museum of Modern Art, New York.
© The Willem de Kooning Foundation / VG Bild-Kunst, Bonn, 2003.

castle, the soap from which floated as a huge sculptural object in the mansion's lake – sat between a number of installations laden with their own pathos. Another highlight was Indian artist Shilpa Gupta's video work projected into an old bathtub, the projection whirling and seeming to be sucked down the plug hole.

The most agile exhibition of recent times was 'Black Friday: Exercises in Hermetics', organised by artist and publisher Christoph Keller and held at Galerie Kamm. Tired of contemporary variations on *l'art pour l'art* (art for art's sake), Keller devised an exhibition exploring the relationship between artistic production and economic structures, inviting selected artists to submit suitable works as a PDF (portable document format). The exhibition consisted of printouts of these files which, during the time of the exhibition, were also available for free download on the internet. This project resonated with the tension of its location in a gallery, complicating its relationship with the art market by not offering anything for sale and undermining the market's notion of the precious original. While many complain about the dominance of dealer galleries in Berlin and the lack of independent institutions, this exhibition demonstrated that the most interesting initiatives might straddle such divides, evading both large budgets and market-oriented commodification in the process.

Das MoMA in Berlin, Neue Nationalgalerie, Berlin, 20 February – 19 September 2004; **PLuzzle**, galerie griedervonputtkamer, Berlin, 13 March – 24 April 2004; **Andy Warhol: Motion Pictures**, Kunst-werke Institute for Contemporary Art, Berlin, 9 May – 8 August 2004; **XI. Rohkunstbau**, Schloss Gross Leuthen, Berlin, 27 June – 22 August 2004; **Black Friday: Exercises in Hermetics**, Galerie Kamm, Berlin, 10 July – 11 September 2004.



John Nixon

John Nixon, EPW, 2004, installation view, mixed-media installation, dimensions variable, courtesy Australian Centre for Contemporary Art, Melbourne. Photograph John Brash.

Janine Burke

The contrast could not have been more extreme.

On a winter's Saturday in Melbourne, I visited Federation Square to see '2004: Australian Culture Now', a sprawling, seductive survey of current art at the Ian Potter Centre, National Gallery of Victoria (NGV) and the Australian Centre for the Moving Image (ACMI). Afterwards, I visited John Nixon's exhibition at the Australian Centre for Contemporary Art (ACCA). 'Fed Square', as it is colloquially known, was bustling with crowds and noise. ACCA, a few blocks away, was silent and nearly empty.

It was the perfect setting for Nixon's installation, 'EPW 2004' (Experimental Painting Workshop). Over the years, Nixon has remained resolutely determined to honour Kasimir Malevich's version of geometric abstraction. Suprematism was abstraction's most optimistic, serene and spiritual moment, where Malevich referenced the cosmos in his small, tough, delicate paintings. During the Russian revolution, in a brief period of unqualified hope for the possibilities of art and social change, Malevich captured his vision of the universe in moving, exquisite works whose zenith is *White on white*, 1918.

Malevich found an inheritor in Nixon, who has been seen as a high priest of suprematism, a mad monk of cool, Australia's answer to Ad Reinhardt. While I have admired the purity and commitment of Nixon's endeavour, I also wondered if it could become a tired formula. Ergo: more crosses, more black squares, another John Nixon show. 'EPW 2004' is the triumphant dismissal of such concerns. The recent work celebrates regeneration and transformation, a fresh mastery of form and materials and a palpable pleasure in the act of artmaking. Having immersed myself in the vast display of '2004: Australian Culture Now', I was not prepared to be astonished and delighted by Nixon's show. Nixon,

now in his mid fifties, provided a salutary context for the (mainly) youthful energy and diversity of '2004: Australian Culture Now': here was a mid-career artist, pursuing his vision with style and sincerity.

'EPW 2004' was, literally, a brilliant exhibition, not only because of its vitality and assurance, but also because of the deep, warm, orange tones drenching many of the painted surfaces. Walking into ACCA's enormous gallery was like entering a different climate because of the colour's vivid effect; the temperature seemed to rise. Nixon has said that his choice to concentrate on one colour was determined by commitments including travel and the birth of his daughter, Emma. Selecting one major tone enabled him to simplify his practice and gave him more time in the studio.

Orange is a happy colour. Not as intense as red or as crazy as yellow, it strikes a balance between the two, suggesting warmth, energy and abundance. Nixon's other colour choice was silver, making for visual notes both shimmering and vibrant. Orange and silver, hallmark colours of the swinging sixties, the era of Nixon's youth, provide a tricky combination that could look kitsch or vulgar, however the effect was buoyant and rhythmic.

Nixon's installations are always a joy to behold. In 'EPW 2004' one wall was covered with a variety of paintings, both large and small, while the facing wall featured one large monochromatic work. No matter how cool and reductionist Nixon's objects and their arrangement are, his decorative flair gives him an almost unerring ability to place them in a harmonious and arresting manner. Rhythms of colour and form created a feeling of playfulness that made the installation welcoming and engaging. Nixon's high-art seriousness was underscored by a childlike pleasure in putting shapes together.



Through overt homage to suprematism, minimalism and conceptual art, Nixon has positioned himself within modernism's history. However, formalism is not Nixon's only drive. The art of his mentor Malevich was positively cosmic. More recently, Nixon has been drawn to the work of two theosophists: Swedish painter Hilma af Klint (1862–1944) and the influential Austrian educator and writer Rudolf Steiner (1861–1925). Both sought to represent spiritual realities in tangible form, an underlying attraction for Nixon.

Although 'EPW' stands for Experimental Painting Workshop, there seemed little that was experimental about the exhibition. Rather, Nixon played some beautiful new variations on an old and trusted instrument. Nixon's resistance to change is his forte, providing continuity without complacency. The artist's most difficult task is to renew and maintain contact with his audience, a fundamental creative relationship that means artists are also entertainers and pleasure-makers. Obsessively rigorous in his approach to artmaking, Nixon seems to have relaxed a tad. I remember visiting his studio in the 1970s. An artwork in itself, it was terrifyingly tidy and almost devoid of human touches. While Nixon remains a zealot for formalism, a warm tide of sensuality and spirituality has flooded his work, allowing the viewer to sense, perhaps for the first time, the cheerful heart that beats within.

John Nixon, EPW 2004, Australian Centre for Contemporary Art, Melbourne, 29 May – 25 July 2004.

Ken Unsworth

detail
Ken Unsworth, *Falling in love again*,
2004, mixed-media installation,
dimensions variable, courtesy the artist
and Boutwell Draper Gallery, Sydney.

Tony Bond

Walking into the Ken Unsworth exhibition at Boutwell Draper Gallery in Sydney was like stepping into a fantastic world through the back of a wardrobe. The ground-floor gallery was transformed into a surreal kinetic tableau. Several large round tables covered in long white tablecloths spun around like whirling dervishes, while in their centre forked candelabras, complete with burning candles, turned in the opposite direction. These tables suggested some surreal mechanical experiment; they were like gears and cogs, spinning at different rates as if in a demonstration of celestial harmonies. The husky voice of Marlene Dietrich surrounded us in a powerful evocation of other times and places – perhaps the heady atmosphere of Weimar Germany or somewhere in old Europe. On the floor by each table were life-sized figures, each intermittently blowing on a penny whistle. The tablecloths swept over the figures like the skirts of dancing women, and the figures themselves were like bloated model men from a train set, or escapees from a Magritte painting. Tragically abject, yet also humorous.

In 2004 Unsworth conducted a dance performance at the Art Gallery of New South Wales in Sydney in collaboration with Australian Dance Artists. There was a seamless merging of sculpture and dancers' bodies without any awkwardness or affected gesture. Like the Boutwell Draper exhibition, the dance event was choreographed around a dinner setting in a scene that began with elegant formality and then branched out into the absurd. It was a rare privilege to witness this extraordinary collaboration which seemed to me to capture all the preposterous magic of Lugué-Poe's Theatre de l'Oeuvre in Paris in the late nineteenth century, or what I imagine it might have been like to witness Merce Cunningham, John Cage and Robert

Rauschenberg in the 1950s at Black Mountain College in North Carolina. The Boutwell Draper show was created while Unsworth was working with the dancers in his studio, and there seems to be considerable crossover between the two projects.

There is always a performative aspect to Unsworth's installations, even in his more formal sculptures where propped and balanced slabs of steel or river stones seem like actors in a silent drama. There is also a strand of tragedy as the William Heath Robinson-like devices struggle to maintain their rickety course. In the back room of the gallery (sadly not on show) was a marvellous machine designed by Unsworth made up of a steel rack supporting little pistons that rotated randomly. This is a marvellous piece of absurdity in its own right, yet it is also a perfectly functional device which opens and shuts valves that release compressed air which blows whistles in the mouths of Unsworth's human figures.

Unsworth often takes us back to moments of European history; I think of his liking for the Belgian poet and playwright Maurice Maeterlinck and the Austrian composer Gustav Mahler, for example. In many ways Unsworth's work seems to evoke the strange world of the writer Franz Kafka, yet he has also been deeply engaged with fluxus and continues to correspond with Henning Christiansen, who is Unsworth's living link to German conceptual artist, Joseph Beuys – Unsworth's hero. In the upstairs gallery was a homage to both Christiansen and John Cage, and an old HMV wind-up turntable with two monstrous old styluses attached to the deck. When both are engaged simultaneously a double-track concert plays, 180 degrees out of synch. This is a process or systems work that relates both to Cage and to fluxus apparatus.

Another small-scale installation consists of a record being played by a small model of Beuys's campervan, like the one that spewed forth all those sledges and rolls of felt in his 1969 work *The pack*, shown in Edinburgh. The van drives round and round on the disk, scratchily playing the sound track in place of the stylus. However, the *pièce de résistance* in this room was a grand piano standing jauntily on one of its legs, the leg protruding from the mouth of a figure lying on the floor which intermittently slapped the platform on which it lay with a school cane. It is a crazy and impossible scenario, and when you realise it is a full-scale, functional grand piano it seems totally improbable that it could stand like a performing seal on point. But there is more – the piano is covered in pig skin, the entire surface of which has been tattooed.

It does not seem right to interpret these works prescriptively; they are multifaceted and, by their nature, harness personal and dreamlike experiences for individual viewers. Contemporary art has always been supposed to take risks, yet how much of this do we see today, in this age of biennales and large-scale exhibitions of contemporary art the world over? Although I have described Unsworth as a historical figure, I realise that if risk-taking is contemporary, then he is one of the most contemporary artists I have seen for some time.

Ken Unsworth, Boutwell Draper Gallery, Sydney,
1–24 July 2004.



Anne Wallace

Anne Wallace, *Eames chair*, 2004, oil on canvas, 89 x 116 cm, courtesy the artist and Darren Knight Gallery, Sydney.

Laura Murray Cree

Shrubbery plays an important role in Anne Wallace's paintings as an accompaniment to lust, lechery, illicit love, writer's block, angry outbursts and (possibly) murder. The potent green of aspidistras and other potted succulents, the choking vines of morning glory, the paranoia of encroaching bushland or misty riverbank grasses operate like stage props or film sets, their forms and shadows echoed to effect in wallpapers that underline the false notes in people's lives. The greens of Arcadia, in Wallace's hand, symbolise a fall from grace.

In her 2004 exhibition at Darren Knight Gallery in Sydney, Wallace demonstrated her flair for the pop psychology of colour. With one lime-green gloved hand she indicts an elegant woman at her desk in *Sang-froid*, 2004. Of course, this is surmise; in Wallace's work one is always left wondering, but the colour is so well placed – so out-of-place – in this 'French' interior with heavy gold curtains and scarlet walls that it seems almost impossible a crime has not been committed. That the hand holds a gun is almost incidental. Just as certain is the damage that the imperiously naked and beautiful *Diana*, 2003–04, is about to unleash beyond the lofty doors and trophy animals set against walls covered in flocked jungle-green.

By way of contrast, and back in 1960s suburbia, a brown veneer wall swallows a stricken *Daphne*, 2003–04, her face and body already morphing to wood. The blue-green void of the carpeted interior, the fleshy stone fireplace and kidney-shaped coffee table, all scream dystopia. Not a Munch-like scream (recently appropriated by Tracey Emin in her exhibition, 'Fear, War and The Scream', at Roslyn Oxley9 Gallery in early 2004), but the stifled scream of a mechanical clown. This is not a Daphne asserting control.

Obviously, there is more going on here than a knack for colour. A decade after the allegorical paintings of her adolescence brought Wallace to art-world attention,¹ the artist casts an ironic glance at classical myth to debunk contemporary illusion. *Eames chair*, 2004, for instance, destroys the myth of romantic love. Instead of being borne aloft on a shell, attended by nymphs, the lonely Venus in this very blue painting has only alcohol and cigarettes for solace. The heritage of her icy-white shell is a 1948 mass-produced plastic creation of American designers, Charles and Ray Eames.

This was generally a strong exhibition for Wallace; adult, assured, coherent. Perhaps the defining factor is the wit that now accompanies the artist's signature detachment. Whereas the brooding heat of adolescence was palpable in her work of the early 1990s, Wallace's paintings assumed a much more savvy style after her Slade School studies in London. Paint became looser, thinner, and complex tableaux were often pared down to savagely cropped images alluding to danger and excess. There was always a knife-edge, an aura of Hitchcock. This remains, but in Wallace's 2004 exhibition the images are exclusively full-frame and there is a sense of play. Not only that, Wallace really enjoys her ability to draw and to manipulate paint. She exploits the texture of skin, the folds of fabric and the shapes and patterns of wood grain, wallpaper and padded bars. She takes delight in repeating the coloured stripes of vinyl record covers stacked in a shelf above a turntable and parting them with a crisp blue V-shape midway along the shelf.

In her recent book, *Media Matrix: Sexing the New Reality* (2003), Barbara Creed discusses the advent of cyberstars in Hollywood, digital characters conceived either to enhance the action of a film

or to appear in crowd or porn scenes. Some star as 'hyper-real' virtual heroines, of whom Creed writes: 'Body movements and skin textures appear natural and the lip-synch technique is near perfect. However, all such characters are not completely convincing as "actual" or real stars – they all have a slightly artificial look, most pronounced in close-up shots.'² The same could be said of the figures in Wallace's paintings. They appear as conspicuous copies, not even, perhaps, of celluloid versions of the real thing, but of digital copies on celluloid of the real thing: simulacra thrice removed.

It is this tripling effect that adds strength to Wallace's work. Her uneasy, superficially 'realist' paintings are substantially different from the (albeit masterly) morbid realism of Nigel Thomson's paintings³ or the comic-book unreality of Tracey Moffatt's flashy, new, tongue-in-cheek 'Adventure Series', 2004.⁴ They are unmistakably 'Anne Wallace': obsessive, intelligent works with a history of their own and informed by a keen appreciation of art-history and culture.

1 See Rex Butler, 'Anne Wallace's confessions', *Art & Australia*, vol. 32, no. 3, autumn 1995, pp. 390–95.

2 Barbara Creed, *Media Matrix: Sexing the New Reality*, Allen & Unwin, Sydney, 2003, p. 161.

3 Nigel Thomson's retrospective exhibition, curated by John McDonald, was shown at Manly Art Gallery and Museum, Sydney, 30 July – 5 September 2004.

4 Exhibited at Roslyn Oxley9 Gallery, Sydney, 29 July – 4 September 2004.



Supernatural Artificial

right
Monika Tichacek, *Lineage of the divine 2*,
2002–04, Lambda print, 97.5 x 80.5 cm.

far right, detail
Eliza Hutchison, *The entertainers 1*, 2002,
type-C photograph, two parts,
each 61 x 49.3 cm.

Larissa Hjorth

Exporting culture has always been a fraught activity, especially when in the form of exhibitions representing one culture in the context of another. How does one represent what writer and academic Benedict Anderson calls 'imagined communities' or, put simply, the nation? While Anderson discussed the rise of nation and modernity in terms of print media, photography has also been integral to the dissemination of our stories, ideologies and imaginings. And as media becomes more and more global, it is becoming increasingly difficult to satisfy broader audiences. Or so it seems.

'Supernatural Artificial', curated by Natalie King as part of an initiative by Asialink and the Australia-Japan Foundation, is an exhibition of work by nine Australian 'photo-artists' who represent the imagined community that is Australia in the context of a city – Tokyo – that writer William Gibson imagined as a 'supernatural artificial' environment. Avoiding overarching didactic statements and focusing instead on intimate and private everyday worlds, the exhibition circumnavigated both the role of 'imagining' and 'community' in a contemporary context. The essentialism which tends to underpin concepts of national identity was dropped in favour of a cacophony of imaginings, performativity and creative inventions. To appropriate academic Douglas Kellner's term, the exhibition was an exploration of the splinters of the 'reality effect'.

The pervasiveness of the media – and its reality effects – is apparent in many of the works in the show. In particular, bounded notions of genre and discipline, from film to advertising, are called into question as artists explore their limits in hybrid ways. Eliza Hutchison's series of photographs, 'The Entertainers', 2002, and 'The Ancestors', 2004, critique the shortcomings of portraiture



and its attempt to capture identity or reality. These highly staged, performative portraits – photographs of people hanging upside down but viewed the right way up – are eerie and elusive in their not-quite-rightness. With the faces of each subject filling with blood as gravity has its way, the portraits are perturbing and abject, yet also sublime – but then this is photography from the land 'Down Under'.

Darren Sylvester presents us with images of youth and advertising verve – his images could be straight out of a glossy magazine were it not for their ironic Duchampian titles, such as *For the most part humans seem ugly and annoying*, 2003, and *Only you know who you are (who you are)*, 2002. In a world saturated by the MTV aesthetic of five-second vignettes of desire-ridden nothingness, Sylvester's images are a pause, a mini-intervention against market-driven hyper-glossy drivel.

Ideas of perfection and advertising also resonate in the work of Monika Tichacek. Her large colour photographs of the seemingly 'perfect' woman, Amanda Lepore, a transgender performer and muse of photographer David La Chapelle, merge film still with advertising, all wrapped in a surreal package. Evocative of Tichacek's self-confessed hero, American artist Matthew Barney, Tichacek's images of the hyperreal Amanda are pitched between the hyperbolic and the poetic.

The reimagining of the awry in the everyday was a recurring theme in the exhibition, particularly in the work of Anne Zahalka and Pat Brassington. And the role of imagining and storytelling was most apparent in the work of Tracey Moffatt, Cherine Fahd and Darren Siwes. In Fahd's photographs, women dressed in costumes made from artificial grass take on the guise of adventurous frontiersmen traversing the landscape, a role conventionally and

historically restricted to men. Moffatt's and Siwes's work evokes creative imaginings from an Indigenous Australian perspective. Moffatt's suite of thirteen images, 'Invocations', 2000, have an old-world quality, like images resurrected from a film archive. The series features Indigenous female subjects and draws on various children's stories, such as the Brothers Grimm fairytales and the Wizard of Oz.

Imagining and storytelling takes a more historical and memorial turn in the work of Siwes, whose poetic and somber images of old and partly ruined building sites provide the backdrop for the ghost-like presence of Indigenous people. These spectral images are a timely reminder that any form of representation – especially in the forging of national identity – is an inherently violent act.

'Supernatural Artificial' reminds us of the stories that photography has to tell, while simultaneously affirming the ubiquity of photographic practice today. A picture may tell a thousand words, but the artists in 'Supernatural Artificial' have told much more – some stories familiar, others not, some about the *supernatural*, others about the *artificial* – demonstrating that far from being *superficial* or redundant, the notion of identity and representation in the context of exporting national culture in a global setting is becoming ever more pertinent.

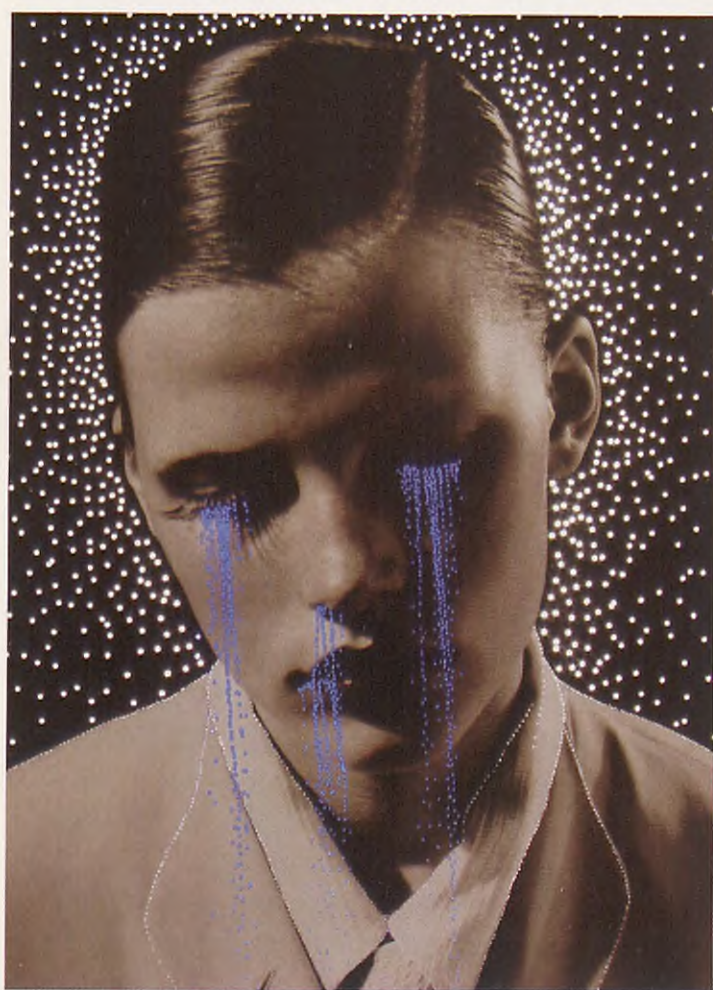
Supernatural Artificial: Contemporary Photo-based Art from Australia, Tokyo Metropolitan Museum of Photography, Tokyo, 17 July – 29 August 2004.



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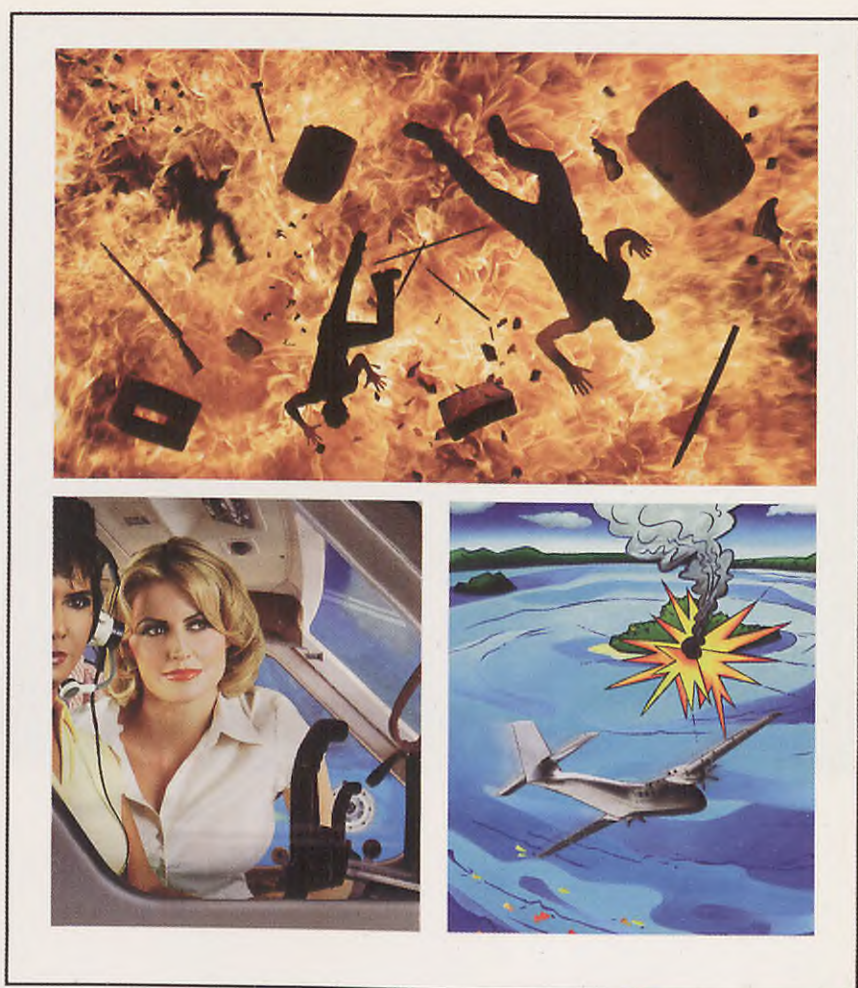
1. Maria Kontis, *Judith agreed to the conditions*, 2004, pastel on paper, image 33.5 x 38.5 cm, paper 56 x 76.5 cm, courtesy Gitte Weise Gallery, Sydney. 2. Neil Haddon, *Slide no. 1*, 2004, low-sheen household acrylic on aluminium, 90 x 120 cm, courtesy Dianne Tanzer Gallery, Melbourne. 3. Daniele Buetti, *Blue tears*, 2004, lightbox, unique pierced C-type photograph, 70 x 50 x 10 cm, courtesy Connie Dietzschold Gallery, Sydney. 4. Daniele Buetti, *Is everything true, just as it is?*, 2004, lightbox, unique pierced C-type photograph, 127 x 97 x 10 cm, courtesy Connie Dietzschold Gallery, Sydney. 5. Daniele Buetti, *Rosa Alba*, 2004, lightbox, unique pierced C-type photograph, 70 x 50 x 10 cm, courtesy Connie Dietzschold Gallery, Sydney.



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1. Tim Silver, *Untitled (bathrobe and boxers)*, 2004 (detail), silicone rubber, 92 x 66 x 10.5 cm, courtesy the artist and GRANTPIRRIE, Sydney. 2. Tracey Moffatt, *Adventure series 6*, 2004, colour print on Fujiflex paper, series of 10 images, edition of 25, each 132 x 114 cm, courtesy the artist and Roslyn Oxley9 Gallery, Sydney. 3. Maria Fernanda Cardoso, *Woven water submarine landscape*, 2004, preserved white starfish, metal, dimensions variable, courtesy the artist and GRANTPIRRIE, Sydney. 4. Tracey Moffatt, *Adventure series 9*, 2004, colour print on Fujiflex paper, series of 10 images, edition of 25, each 132 x 114 cm, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

Art books for children

Andrea Stretton

Few experiences are as wondrous as reading an art book with a child, especially if it is in tandem with viewing art in situ. Yet, interestingly, visual art as a subject per se was barely on the radar for almost a century of children's books.

In 1894 the Australian author Ethel Turner published her popular and seminal depiction of children in *Seven Little Australians*. There, for the first time, Turner described an urban life, rather than presenting life in Australia as an echo of England or as synonymous with the 'bush'. Hence her adventurous young characters go to places like city arcades, the Bondi Aquarium and the Waxworks in Sydney. Yet, in those times, 'art' as such rarely got a guernsey.

More recently, in the 1940s and 1950s, Julian, Dick, Anne, George and Timmy the Dog had some wild and wonderful adventures, but one thing they did not do during their dozens of English escapades was visit an art gallery. Indeed, the characters and stories in children's books during the era of Enid Blyton – the creator of these characters known as 'The Famous Five' – hardly ever mentioned 'art' as a subject.

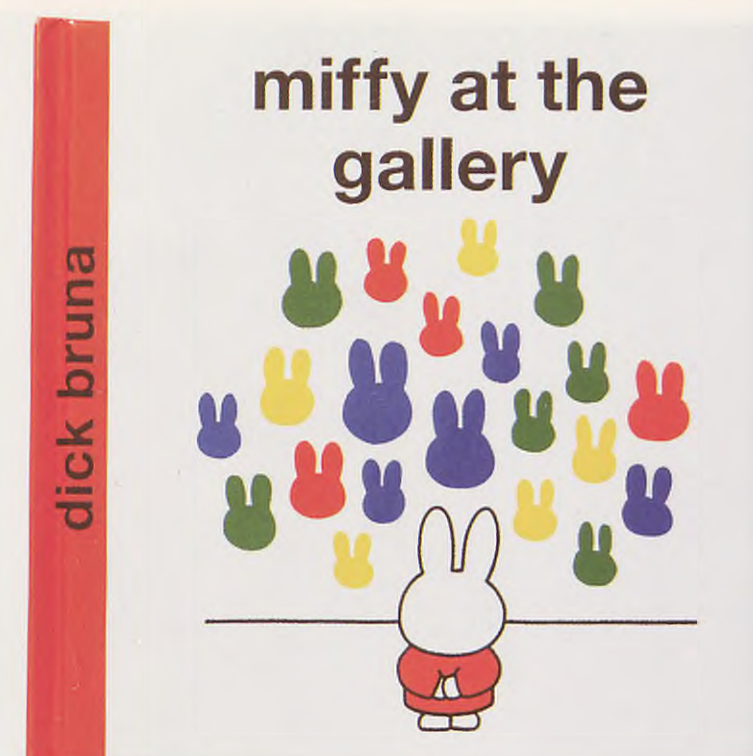
True, there were encyclopaedias with colour prints of historical paintings and sculptures, cheaply produced 'how-to' books and, increasingly after the Second World War, a myriad of children's books by international and Australian authors that were illustrated by brilliant artists who brought an awareness of visual art into the lives of young readers. In Australia, think of Norman Lindsay, Julie Vivas, Alison Lester and Graeme Base, to name just a few. Illustrations became a particular highlight during what the Australian book publisher

and critic Walter McVitty has called the 'unprecedented golden age of children's literature' in the 1960s and 1970s. Such illustrations were, and still are, integral to the stories – a point enthusiastically embraced by Alice in her wonderland: 'What is the use of a book', thought Alice, 'without pictures or conversations!' (Lewis Carroll, *Alice's Adventures in Wonderland*, 1865.)

The tradition of quality illustrations continues, but what has changed in recent years is that 'visual art', as a study in itself, has become a hot theme. In these books, art is seen not only as a narrative accompaniment to text, but also as a more self-conscious educational and creative device for opening the world of visual art to children.

An indication of this now fashionable theme can be traced in the work of celebrated children's book author and illustrator, Dick Bruna. The year 1955 might be known for the publication of Vladimir Nabokov's *Lolita* and Patrick White's *The Tree of Man*, but it also saw the birth of one of the world's most loved and best-known literary characters: Bruna's little white bunny called Miffy, created for new readers aged from about nine months to two-and-a-half.

For almost half a century Miffy has had all kinds of adventures which have been translated from Bruna's Dutch into about forty languages, with total sales estimated at around 80 million. There is barely a bookshop or library anywhere that does not contain some of the book titles in the 'Miffy's Library' series, along with videos, toys and other marketing paraphernalia. In The Netherlands there are even Miffy signposts dotted along the beaches of the Dutch North Sea.



Bruna's small, sturdy books – perfect for a baby's hands – convey Miffy's exploration of her universe with simple bold drawings and happy stories told in four lines of clear verse. Yet it was not until more than forty years after her first appearance, and almost the one-hundredth book in the series, that, in 1997, Miffy visited an art gallery. It may have taken the bunny a long time to get there, but the result, *Miffy at the Gallery* (1998) is, characteristically, a fun way to introduce toddlers to the world of modern art as it simplifies the forms and ideas while retaining a small child's sense of wonderment. As always, Miffy – aka Bruna – eventually cottoned on to an increasingly popular theme.

There are currently so many fiction and non-fiction books in this genre, from many parts of the world, that it can be difficult for prospective book buyers and library borrowers to know where to begin. The starting point is 'touch and feel' board books for babies and preschoolers (frequently with accompanying videos and soft toys) about shapes and colours, often utilising famous artworks. For primary school readers there are many stories featuring popular characters whose escapades now include visiting art galleries or museums – often as a result of becoming lost, or because they are following the footsteps of a friendly, furry animal, usually a dog, rabbit or mouse – along with excellent discovery books, such as the *Oxford First Book of Art* (2000), by Gillian Wolfe, and the Dorling Kindersley 'DK Eyewitness' art guides.

Art-based fiction falls away somewhat in the early teenage and young-adult category, although it makes an appearance in novels such as *The Red Cardigan* (2004), by Australian author J. C. Burke, in



which a train of mysterious events is set off when Evie, a teenaged schoolgirl, paints an eerily prescient picture in art class. However, this fiction lag is balanced by the large number of sophisticated non-fiction and how-to texts that more formally approach art and artists.

Much of the genre, especially for the well-catered-for primary school and early secondary school years, is inventive and gently amusing, providing a wonderful springboard into a lifetime's interest in art.

The child or 'creature' character at the art gallery is an increasingly familiar scenario that began when the American author E. L. Konigsburg published *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*, intended for children aged around nine to thirteen. First published in 1967, it is now considered a classic, albeit somewhat dated, with its mystery story about Claudio and Jamie who run away to the Metropolitan Museum of Modern Art in New York and discover the secret of a statue's provenance.

Along with serious exploration there are jokes galore in these stories, such as in the action packed *Art Dog* (1996), by American author Thacher Hurd, designed for children aged four to eight, in which someone has stolen the *Mona Woofa* from the Dogopolis Museum of Art and the police are barking up the wrong tree. That is, until superhero Art Dog valiantly comes to the rescue.

Many books, for all ages, explore well-known artists, particularly Edouard Manet, Frida Kahlo, Pablo Picasso, Georgia O'Keeffe and Leonardo da Vinci; and equally familiar international galleries, including the Louvre in Paris, the Tate Gallery and National Gallery in London, the Van Gogh Museum

in Amsterdam, and the Metropolitan in New York. This applies even when the author is Australian, such as Sally Swain, whose sweet recent book *Once Upon a Picture* (2004), with swirling illustrations designed for preschoolers, explores four European artists – Auguste Renoir, Paul Klee, Vincent van Gogh and Henri Rousseau.

In fact, the famous European and American artist and gallery roll-call gets such a good workout in the best stories and luxuriously illustrated texts (including those highlighted here) that Australian children may still be in danger of believing that visual art happens 'somewhere else' – a perception most Australians like to think has, thankfully, long since passed.

The charming paintings and genial character of Claude Monet, for example, provide perfect fodder for children's art exploration. There are several books based on Monet's beautiful garden, including the one cited below, and a delightful book for an older age group, originally published in Swedish – *Linnea in Monet's Garden*, written by Christina Björk and illustrated by Lena Anderson – which was first published in 1985 and is still going strong.

Yet, despite the impression that may be gained from browsing in bookshops, not all art is painting, and not all paintings are impressionist or post-impressionist. Where is a child's storybook about the Australian artists William Robinson or Rosalie Gascoigne? Or a stylish colouring-in book (outside education kits for the use of adults) featuring works by artists ranging from Arthur Streeton through to Sidney Nolan, Joy Hester, Rover Thomas, Guan Wei and the 2005 Australian representative at the Venice Biennale, Ricky Swallow?

While there are a number of Australian art stories and gallery-connected texts, they tend, on the whole, to be more plainly produced, perhaps because of the high cost of reproductions and the limited budgets of gallery publishing arms. Or it may simply be that publishers, and major galleries in Australia (which all have excellent and highly developed bookshops and workshop programs for children), are not fully cognisant of this potential market for a variety of books that explore more 'Australian stories' through art and artists.

It would be good to see an increase in this genre, especially given the popularity of those that do exist. Examples include the 'Roy and Matilda' series by Susan Venn, which for more than a decade has been taking young readers through the Australian collection of the National Gallery of Victoria in Melbourne under the guidance of two trusty mice who live in the gallery. Roy and Matilda engage with the paintings as though the art were alive, scampering out of the way of the shearers in *Shearing the rams*, 1888–90, by Tom Roberts, and sneaking a duck feather for Matilda's hat from Frederick McCubbin's painting *A winter evening*, 1897.

Then there is the spiral-bound National Gallery of Australia publication, *And a Kangaroo Too* (2000), which presents images and details of the animals that inhabit Australian Aboriginal art; and the small, simple activity brochure, *Kuril's Deadly Insights* (2004), in which a water rat accompanies children on a fun journey through a recent Indigenous art exhibition at Queensland Art Gallery. While we await more, and greater variety, it is worth ensuring that the reading leads to an encounter with the real thing, including Australian works.

What follows is merely a small ripple in a very big pond. It is worth noting that publishers and the children's book industry prefer not to have estimated reading ages cited on books, because children come to books in their own time, and not only because of their actual reading expertise. Due to popular, mainly parental, demand, it is now creeping back into vogue, but reading age groups are mercurial, and it is best not to take them too literally. The Children's Book Council of Australia refers loosely to school years, not to ages. Reading together, and trial and error, is the name of the game.

When in doubt ask a teacher, librarian or children's specialist in a bookshop, although be aware that in the diverse and complex children's book sector, as with the adult book market, there is a wide range of opinion. Better still, although not all would agree with this wily advice, especially parents standing in an expensive bookshop: ask the child.

Animals: A First Art Book, by Lucy Micklethwait, Frances Lincoln, London, 2004. This British author has written many art books for very young children, including the 'I Spy' series, such as *I Spy Shapes in Art*. Her latest book features eighteen colour pictures of animals by well-known artists, along with some of the different words used to describe them, from a 'creepy crawly' Albrecht Durer beetle to a 'big and bold' Andy Warhol rhinoceros. The cover features a 'cuddly' puppy painted by David Hockney and, interestingly, the pictures include a 'bouncy' kangaroo painted on bark by Irvala from the National Museum of African and Oceanic Arts in Paris. More information in the picture list would have been welcome, but this detail is not the book's intention. Its simple format is aimed at introducing colours, designs and styles of art to the very young. For ages up to three and, along with *Miffy at the Gallery* and *And a Kangaroo Too*, it is a timely present for a newborn baby.

The Dot, written and illustrated by Peter H. Reynolds, Walker Books, New York, 2003. Reynolds is an American author well-known for his 'Judy Moody' series. *The Dot* is a charming story about a little girl named Vashti who tells her teacher, with some bolshie exasperation, that she cannot draw. She can, however, make a dot on paper and, emboldened by the wise encouragement of her teacher, Vashti learns how to turn dots into an exhibition. The words are sparse and expressive, and the relaxed ink and watercolour illustrations equally so. Vashti is old enough to understand wry comments, sign her name and learn from her experience, so the book is best for those who have begun primary school, say ages four to eight. As with most books for this age bracket, a parent or friend should prepare to read it with a child once, twice and then all over again.

Gaspard et Lisa au Musée, written by Anne Gutman and illustrated by Georg Hallensleben, 2001. Not all children's book specialists are enamoured with this book, which is part of a French series available in English translation. Here Gaspard and Lisa, two cute dog pals (or are they rabbits?) play a trick on their classmates when they visit a natural-history museum by freezing like statues in the extinct animal exhibition. Guess who's locked in the dark when the museum closes for the night? Some object to the anthropomorphic overtones and the fairly primitive illustrations, while others find it fun, expressive and suitably scary for the four-to-eight age group. Reading the simple text in French is also a fun way of introducing a child to the sound of a language other than English. There are many books in different languages that can achieve this, even if the reader's pronunciation is not perfect. Try *Miffy at the Gallery* in the original Dutch!

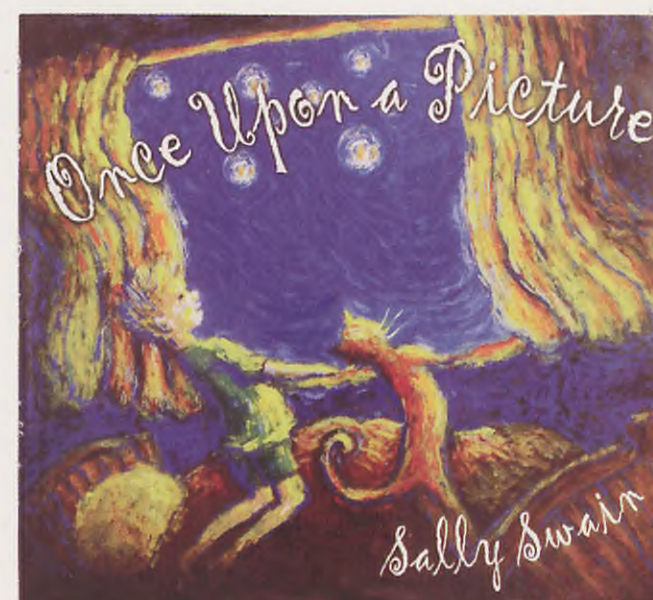
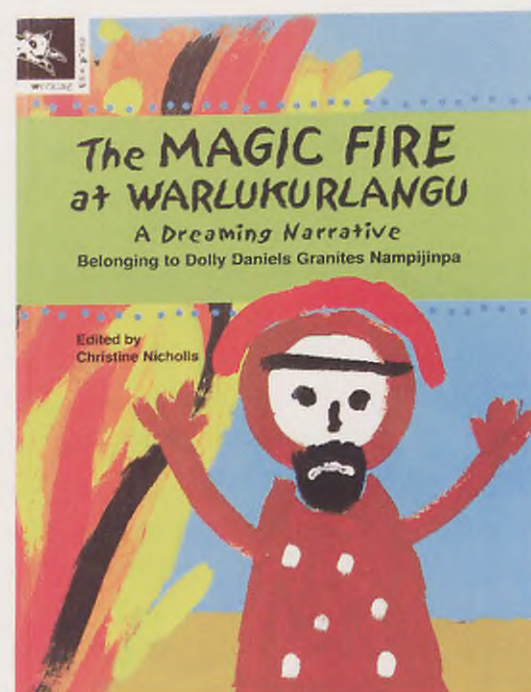
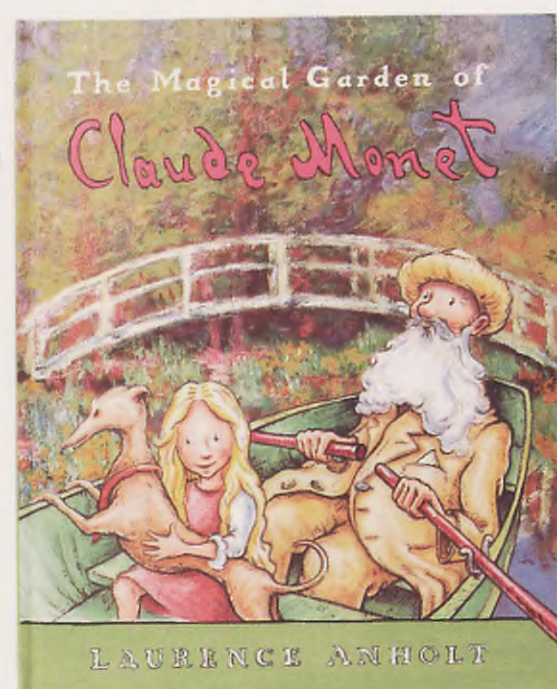
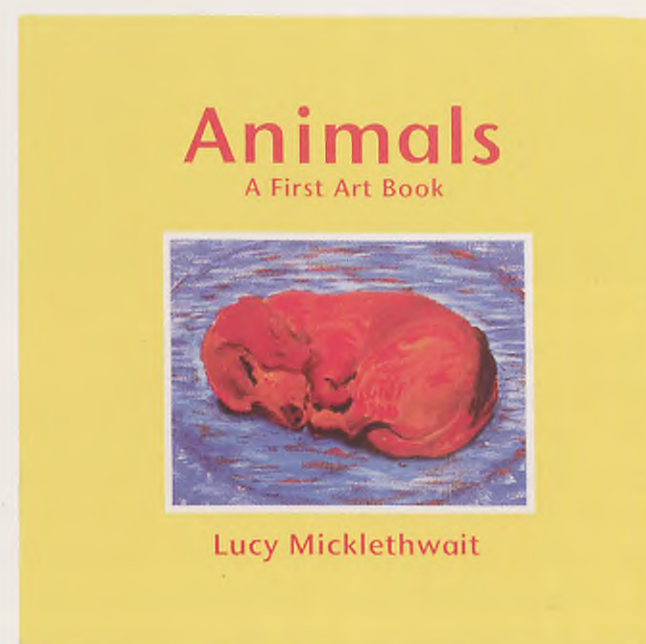
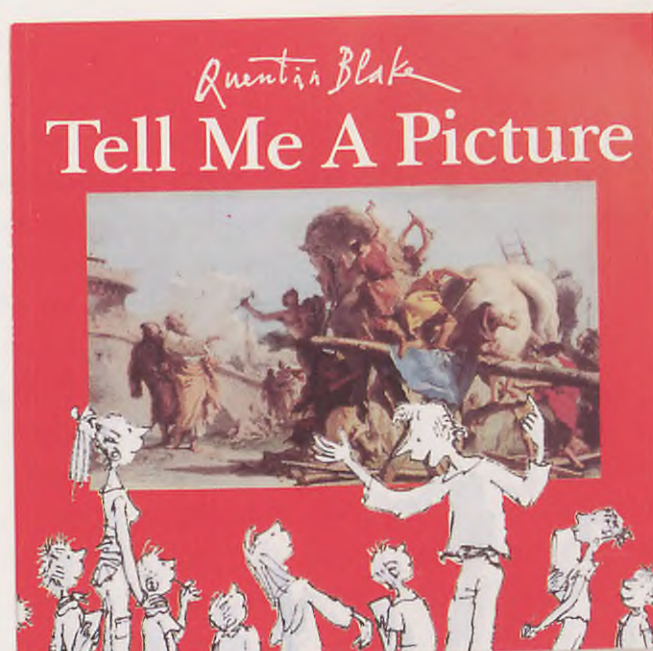
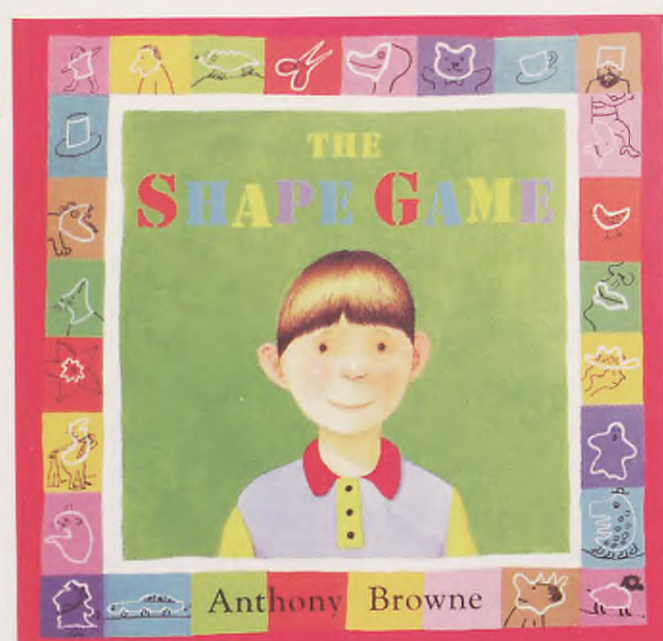
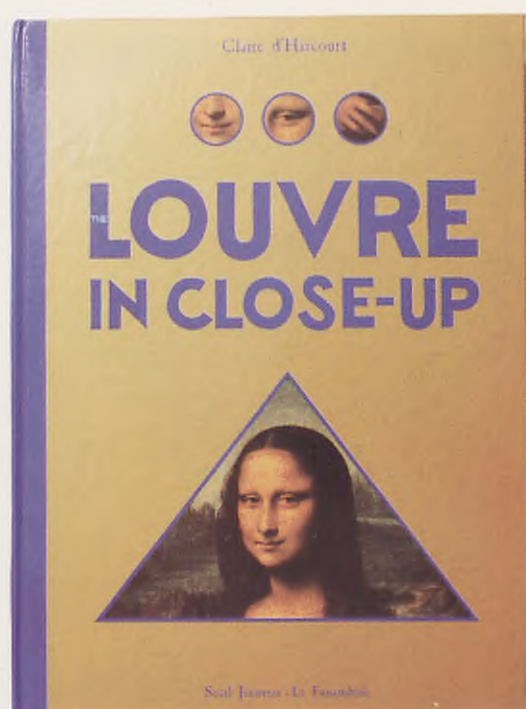
The Magical Garden of Claude Monet, by Laurence Anholt, Frances Lincoln, London, 2003. Here, Anholt, one of Britain's most revered children's authors, creates exquisite illustrations and text that incorporate reproductions of Monet's paintings. Julie leaves a city rather like Paris to go to the countryside where, following her greyhound Louey, she crawls into a mysterious garden and meets an old man tending flowers: Claude Monet. Together they explore the garden, row across the lily pond and discuss his paintings. Despite a small, appropriately timed drama towards the end, eventually all is well. There is also an information page about the artist. Other books in this series include *Leonardo and the Flying Boy*, about Leonardo da Vinci and a young apprentice. This is noteworthy for being about a boy, as most books in this genre (such as Joan MacPhail Knight's 'Charlotte' series and the equally popular 'Olivia' series by Ian Falconer) are centred on girls. Best for ages four to eight.

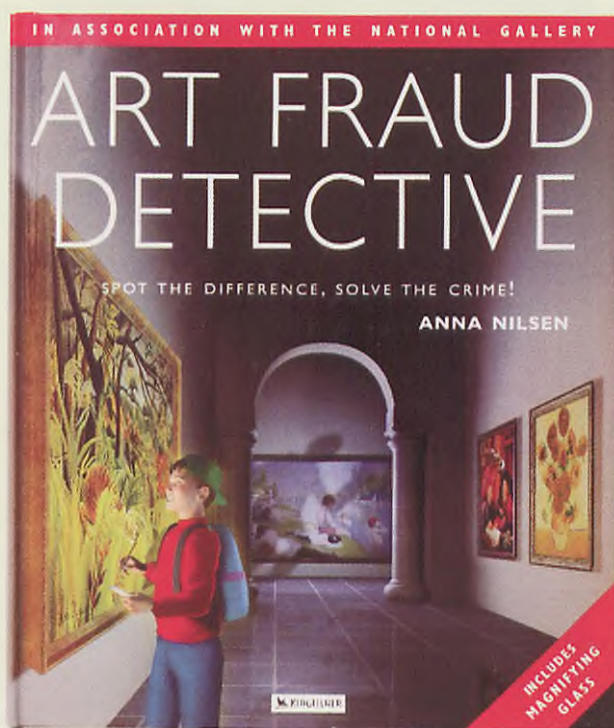
Colour It!, compiled by Daphne Astor and Karen Wright, Frances Lincoln, London, 2004. Thirty-two British artists donated drawings for this colouring-in book, which has been distributed by UNICEF to 100,000 children in Iraq, Afghanistan and the Ivory Coast. A similar book was distributed to children in Kosovo several years ago, but do not assume that worthy means dull. This attractive book is exactly what it says: a fun, black-and-white colouring-in book featuring simple yet characteristic drawings by modern artists (although only six women artists), including Paula Rego, Damien Hirst, David Hockney, Howard Hodgkin and Sean Scully. Children might not bow to the illustrious names, but will learn about their work nevertheless. Meanwhile, children aged from four to nine can happily experiment with lines and colours. An inexpensive production that begs the question: where is the Australian art equivalent?

The Magic Fire at Warlukurlangu: A Dreaming Narrative Belonging to Dolly Daniels Granites Nampijinpa, edited by Christine Nicholls assisted by Sue Williams, Working Title Press, South Australia, 2003. Not strictly an art book, but an example of the integral connection between words and images in the excellent Indigenous stories published over the past couple of decades. Here an old man, Jampijinpa Bluetongue, pretends to be blind to test the moral mettle of his sons. Sure enough, they deceive him by killing his pet kangaroo and serving it up to him as a meal – behaviour that places the boys outside Warlpiri Law and results in their deaths by fire. The traditional owner of the narrative appears in the title of the book, and the expressive illustrations are by children at Yuendumu in the Northern Territory. The tragedy is redeemed by uplifting images of the environmental incarnation of the fire in the form of large anthills. Given its intended age group (four to seven), it is best read with an adult providing the Dreaming context, leading readers onto a further exploration of Indigenous culture.

The Louvre in Close-up, by Claire d'Harcourt, Éditions du Seuil / Le Funambule / Chronicle Books, 2001. At first glance this hardcover book, with its striking cover, appears to be in the high-end luxury market of young readers' art books. In some respects it is, aligned with the author's book *Art Up Close* which sends children on a search for details hidden in some of the world's most celebrated works of art, from the frescoes of renaissance Italy to modern paintings; and the highly sophisticated *The Art Pack* (1992), written by Christopher Frayling, which employs sophisticated pop-ups and three-dimensional devices to examine famous artworks. However, this book has a simple format, using reproductions of more than twenty masterpieces from the Louvre in Paris, along with magnified details. The works, ranging from Egyptian coffins and ancient Greek ceramics to works by Rembrandt and Tiepolo, are then further explored by lifting the indexed flap keys in the back of the book, which reveal more information. Ages four to eight.

Tell Me a Picture, by Quentin Blake, Frances Lincoln, London, 2001. Another fresh book by this prodigious writer and illustrator who recently became Britain's first Children's Laureate, fulfilling a role unofficially undertaken in Australia by Mem Fox of *Possum Magic* (1983) fame. Twenty-six paintings and drawings from an exhibition at the National Gallery in London each have a full-page reproduction and are set between Blake's delightful pen-and-ink illustrations of children and adults commenting on the pictures in a freewheeling and spontaneous way, without assuming prior knowledge. The pictures range over 500 years, including Edward Hopper's mysterious etching,

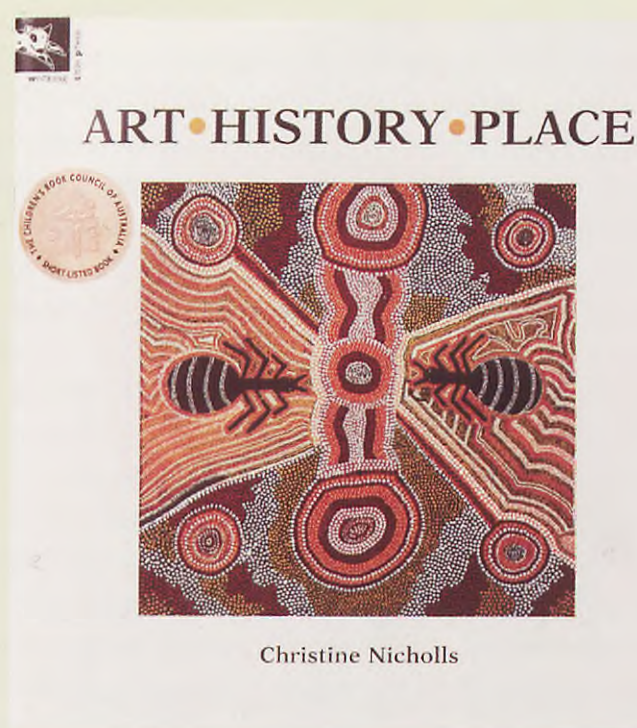




Man in the park, 1921, with the illustrated remarks: 'Do you think he's waiting for someone? Perhaps he's all alone. Perhaps he just likes a bit of peace and quiet!' The book includes historical information and can be read on different levels, but it is entirely without didacticism and enlivened by Blake's characteristic joie de vivre. Ages five to ten.

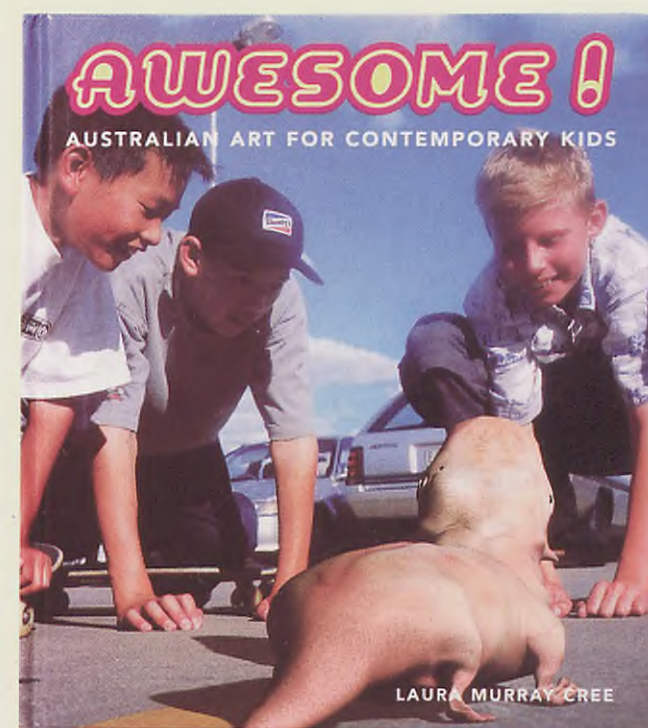
The Shape Game, by Anthony Browne, Random House, London, 2003. Browne, a British author, is known for delightful, sophisticated stories that often feature a father figure, portrayed rather like a dopey gorilla, based on memories of Browne's own father who died suddenly when the author was seventeen. Browne studied at art school, specialising in surrealism and graphic design, and his books are often inspired by famous artists (he was once sued by the Magritte estate for incorporating fake reproductions in a book). In *The Shape Game* a boy and his brother are taken on an outing to the Tate Britain in London by their keen and long-suffering mother, while Dad, bored out of his wits, tags along telling silly jokes very loudly, and making witty and juvenile comments about the art. But something wonderful happens during their visit that transforms the dun-coloured palette of the initial pages into a bright, dazzling vision of the outside world when they leave the gallery. This is art as transformation, conveyed in a gently funny and entertaining way. For ages six to ten.

Art Fraud Detective, by Anna Nilsen, Kingfisher Publications, London, 2000. This remains a bestseller, as does Nilsen's follow-up book, *The Great Art Scandal*. With its comic-book format, combined with reproductions of paintings, it is an educational art mystery full of historical



information and spot-the-difference puzzles. Old Mr Bassett, a gallery security guard, has a big problem, as many of the gallery's masterpieces (by Rembrandt, Constable, et al.) have been stolen and replaced by cunning forgeries. The reader's job, with the aid of a provided magnifying glass, is to match two versions of the pictures, search for clues and draw conclusions about the forgers. The National Gallery in London assisted the publication, which limits the artworks represented. Still, it is a great introduction to art appreciation for children aged from eight to fourteen. Given the detail, it may, for the youngest, be best read with a keen adult. (For a charming book with a similar idea for an earlier age group see *Dan's Angel: A Detective's Guide to the Language of Paintings* (2002), written by Alexander Sturgis and delightfully illustrated by Lauren Child.)

Art, History, Place, by Christine Nicholls, Working Title Press, South Australia, 2003. This title was awarded 'Honour Book' at the 2004 Children's Book Council of Australia Awards in the Information Books category, which highlights the imaginative presentation of factual material. Nicholls looks at the power of Indigenous Australian art, and explores the traditions and influences that have shaped its development. A timely approach given that despite many texts featuring Indigenous Australian stories and illustrations, as well as education kits on the subject, there are few books for young readers that broach their complex and often delicate trajectory. Its simple, attractive format features colour reproductions and a sensitive yet comprehensive text ranging over traditional art from the Central and Western desert regions and Arnhem Land, to contemporary and western-influenced paintings and



installations. Artists include Louisa Lawson Napaljarri, whose work features on the cover, along with Michael Nelson Jakamarra, Kathleen Petyarre and Ian Abdulla. Cited as a book for children in secondary school, but really a book for everyone.

Awesome! Australian Art for Contemporary Kids, by Laura Murray Cree, Craftsman House, Sydney, 2002. How refreshing to find a young person's book about art in which all the artists cited are Australian. The hardback format has a fun if somewhat spooky cover shot of Patricia Piccinini's *Social studies*, 2001, featuring boys observing a hairless cross between a platypus and a wombat. It opens to spreads on fifty-four contemporary artists, each featuring a colour image and a succinct and accessible text about the artist and their work. It is not a lush book, but Murray Cree succeeds in making familiar the unfamiliar, and it would make a valuable guide on an outing to view the artists' works in situ. Admirably, the range does not eschew the difficult, and includes Ian Abdulla, Tracey Moffatt, Hossein Valamanesh and Bronwyn Oliver. Although pitched at what the cover blurb (at the risk of becoming dated) calls 'switched-on kids' aged from about ten to fifteen, it will also appeal to adults.

Reading Dadang Christanto

Andrea Stretton

Dadang Christanto.
Image courtesy Sherman Galleries, Sydney



Every boy needs a hero and, as often as not, one first finds one in a book. The Indonesian and now Australian artist Dadang Christanto has no books with him on the day we meet in Canberra, but his mind is full of stories, heroes and his birth-country's history, all of which feed, even bleed, straight into his powerful and internationally acclaimed art.

Christanto's books and journals are housed in Darwin, where he has lived for the past five years and where he lectures at the University of the Northern Territory. Others may still be stored in Tegal, the small native village where he was born in Central Java, or hidden in the house he now keeps as a second home in Indonesia, a country where books and writing have always been fraught with political innuendo, and where the pen is a feared weapon.

We meet, however, on a cold, late-winter's day in the creative atmosphere of the School of Art at the Australian National University in Canberra, where, for several months in 2004, Christanto was artist in residence while also preparing for an unfolding of new work at the National Gallery of Australia (NGA).

Christanto's oeuvre of painting, drawing, performance, sculpture and installation speaks eloquently for victims of oppression everywhere. Over the past fifteen years he has exhibited in Australia as well as Indonesia, Switzerland, Japan, Cuba and Brazil and, perhaps ironically, he represented Indonesia at the Venice Biennale in 2003. He has exhibited twice at the Asia-Pacific Triennial of Contemporary Art at Queensland Art Gallery in Brisbane, first in 1993, and then, memorably, in 1999 when he lit up the opening night by setting fire to life-sized papier-mâché figures in a tribute, he says, to the mainly Chinese Indonesians who had died in riots in Jakarta the previous year. The burning was intended not only to shock the audience (which it did) but, more importantly, he says, to 'illuminate history and our sense of humanity'.

The new, permanent installation at the NGA, *Heads from the north*, 2004, consists of mesmerising, almost life-sized bronze heads, their faces staring with scant expression, floating (with a good deal of technical expertise) on the pond

in the gallery's sculpture garden. Inside the gallery is Christanto's installation *Hujan merah (Red rain)*, 2003, featuring faces mounted on the ceiling with a red rain of tears (in the form of red woollen yarn flowing from each face), lyrically evoking red wounds and the blackness of history.

Each work alludes to the year 1965 in which an attempted left-wing coup in Indonesia set in train one of the country's bloodiest times for left-wing sympathisers, especially intellectuals and artists, and saw presidential power pass from Soekarno to Soeharto. A year best known by a Soekarno phrase which was adopted as the title of an acclaimed novel, by Australian author Christopher Koch, set in Jakarta at the time: *The Year of Living Dangerously* (1978). Christanto has not read the book because he does not read English and it was not translated into Bahasa Indonesian, the language in which he mostly reads.

These grave numerals – 1965 – may as well be etched into Christanto's body, so clearly are they in evidence in his mind and art. It was the year in which he, then eight years old, awoke one morning to find his mother and siblings crying inconsolably. In the dark of night his father, Tan Ek Tiiu, a shopkeeper, had been arrested, never to be seen again, one of many thousands who were 'disappeared' by the military in that turbulent time.

Nearly forty years later we meet in the chilly School of Art cafe, before moving to the cosier confines of the light-filled staffroom, with its characteristic tropes: straggling ivy, fading photographs, glass jars of Lipton tea bags, a poster advertising an open day held several years ago, and the sound of art students chatting over coffee in the courtyard. Christanto, an unexpectedly robust figure dressed in jeans and black jumper, is an immediately warm and attractive presence, keen to explore the role of language and stories in his life. When we occasionally stumble over pronunciations, he expressively uses hands and fingers to describe where he is going, and we both laugh with relief.

Christanto's first literary heroes were not in books, but evoked via Indonesia's vibrant oral storytelling traditions. His family was of Chinese descent on both

sides, although they all spoke in Javanese. A grandfather told classical Chinese stories, while a grandmother recounted local Indonesian folklore fairytales and legends. The storytelling, post-siesta, took the form of serialisation, leaving young Christanto panting to know, 'What happens next?'. His favourite was the Joko Tarub legend about a village boy who becomes a hero by proving he can handle a crazed buffalo.

I wax lyrical about passing these stories down to his own two young children, a ten year old boy Tukgunung Tan Aren (meaning 'eternal mountain water spring') and a five year old daughter Embun Tan Aren ('eternal morning dew'), who are currently at home in Darwin with Christanto's Javanese wife, Yuliana Kusumastuti. 'No way', he chuckles. 'I've tried but they just roll their eyes. There's so much competition these days – books, films, television, Star Wars! Oral stories are for older generations, although the children might be forced to listen to a few when they visit Java.' At home they speak and read Bahasa and English; if the parents 'want to say something secret' they use Javanese.

There were few books at Christanto's village primary school. There, and at secondary school (to which he cycled, along with the only two other students) there were many comic strips, including Bahasa translations of Hans Christian Andersen tales and Japanese samurai stories, as well as Indonesia's famous Wayang shadow puppetry shows, featuring a fabulous clown called Goro Goro, which even recounted 'The Mahabharata' and 'The Ramayana', the two longest epic poems in world literature. Accompanying most of Christanto's memories, even the happiest, are quiet, intense qualifications, and he adds that Chinese-based puppet shows were later banned under the ethnic discriminations of the New Order rule from 1968 until Soeharto's ousting in 1998.

It was when Christanto left secondary school that his literary heroes, the ones who most influenced his life and art, stepped forward: the authors who helped shape what he calls his 'left-thinking political and humanist' ideals.

In 1975 he began (with the encouragement of his hard-working mother, a batik cloth merchant) a decade of study at two major art schools in Yogyakarta. Fortuitously, his new abode was near the home of the experimental theatre group, Bengkel Teater, founded by the charismatic Javanese playwright and poet W. S. Rendra. In activist art, words and images are closely related and becoming involved with the theatre group profoundly influenced Christanto's later performance art and, more particularly, his mind.

Rendra's work, now well-known in Australia, was unusually direct in a country where it is customary for language to be ambiguous and courteous. It was influenced by new American and European approaches to words and performance, as well as by Javanese traditions and the poetry of a group known as the 'generation of 1945' which, through poets such as Anwar Chairil, had broken the bonds of traditional Indonesian literary forms.

Christanto, then aged in his late teens and early twenties, soaked up the rebellious words and performances. Rendra's group was unofficially (that is, secretly) attended by tutors lecturing passionately about the leftist writings of unconventional western authors and artists, including Federico García Lorca and Berthold Brecht, and Asian thinkers, such as Mahatma Gandhi and Krishna Murti, whose writings advocated non-violent change. For Christanto these were heady times of reading and listening. He dressed, as did all the young students, 'like a long haired Jesus in jeans'.

Later, working in the 1980s as a tutor and community worker for a Catholic organisation where his employer, a Jesuit priest, had 'revolutionary and humane ideas', Christanto began to read Bahasa translations of revolutionary, nihilistic and existential works by Pablo Neruda, Yukio Mishima, Jean-Paul Sartre and the brand of left-wing neo-Marxist social philosophy known as the Frankfurt School. What was it about these texts and authors that gave him such evident delight? 'They were left thinking!' he laughs, shrugging. 'They gave me a way of seeing the world as a more humane place.' It was around this time that Christanto discovered more about his most formative literary influence, an author whose illustrious name had been hovering in the corners of our entire conversation.

The Javanese novelist and poet Pramoedya Ananta Toer (known as 'Pram') has been narrowly pipped at the post for a Nobel Prize for Literature many times over the past decades. In the mid-1960s, already a controversial leftist fiction writer, he was infamously beaten, tortured and finally imprisoned for fourteen years at a forced labour camp on Buru Island near Ambon. Even there he subversively kept writing and telling stories to his fellow inmates about a heroic character called Minke, a fictional Dutch-educated Javanese journalist who lived in defiance of colonial masters in the early decades of the twentieth century.

Minke's story was later written down as four extraordinary historical novels that form Pramoedya's *The Buru Quartet*, which was finally published after his release from imprisonment in 1979 and then promptly banned in Indonesia on account of its potential to inspire revolution. In the mid-1980s several students there were jailed simply for possessing the books.

Christanto's face lights up as we speak about Pram, whom he calls 'my idol'. He first heard about him years before from an eccentric uncle who was himself a poet and who would recite Pram's poetry off by heart everywhere they went. In fact, it was Pramoedya's English-language translator, Max Lane, who first invited Christanto to Australia in the early 1990s. 'Pram's writing is very moving', he says. 'He uses Bahasa beautifully; he understands the effects of colonialism; his writing is tragic yet hopeful for change. He is writing about an earlier time, but I see an echo of his stories in more recent political events in Indonesia.'

Since 1998 artistic repression has eased in Indonesia and Pramoedya's books are freely available. Pramoedya is no longer under house arrest in Jakarta, but is now nearing eighty years of age and Christanto fears that the time to meet his literary hero is running out. 'I long to meet him one day', he says. As Christanto himself is now aged in his mid-forties, one might question his devotion to a leftist cause forged decades ago. He qualifies this by saying that an artist's role is not to engage in partisan politics but to search for 'truth'. Yet it is clear that the pure and attractive western ideal of aesthetic 'art for art's sake' is not only luxurious but, given his life experience, also impossible.

Christanto's art may be, and is, beautiful in itself, as a visual and intellectual creation. Think of his sixteen confronting and moving larger-than-life terracotta sculptures of naked figures, *They give evidence*, 1996–97 (which featured in the inaugural exhibition at the new Asian Galleries at the Art Gallery of New South Wales, Sydney, in 2003), with their arms stoically outstretched, holding the empty shells of victims' clothing. But there are many countries in which art, literature, religion and politics are intrinsically and often dangerously entwined.

Indeed, these haunting figures were, notoriously, draped in black cloth – and then removed entirely – when Muslim authorities were offended by their nakedness during the work's 2002 installation in Jakarta. The artist, who is a quietly practicing Muslim, but first and foremost an artist and humanist, points out that whereas it was once the military that clamped down on artistic freedom, these days it is more often religious authorities. For Christanto art is ultimately about memory, paying witness and giving evidence. In this sense, as for so many Indonesian writers and artists, with its strong artistic traditions, it is political, as has been his reading.

I wonder how Australia will affect his art, in the long run, and how he perceives his second home, given that he does not read its newspapers, its novels or its own complex history except in rare Bahasa translations. Will he be like the migrant whose 'real life' is forever elsewhere?

After some thought Christanto says that in moving geographically from East to West he has come to feel a stronger sense of 'being Asian'. He cites his first, perplexed reading, while in Indonesia, of the Bahasa translation of *Orientalism* (1979) by the late American theorist Edward W. Said. It was not until he read it again, in Australia, that he understood its postcolonial definition of the 'Orient' as a mirror image of what is perceived as the 'other' in the West. He thinks about this thesis when he chooses familiar eastern materials – ink, rice paper and Chinese brushes – for his drawings, which often feature red and black calligraphic ink marks.



He agrees that not reading English might be a barrier, but feels that through conversation, Bahasa translations on the internet, increasing Indonesian-Australian collaborations, and his highly visual eye (here he places his hands against his forehead, pointing his forefingers like antennae), he is absorbing the Australian ethos. His reading these days is mainly about art, along with the high profile (and often banned) Indonesian current affairs journals *Compass* and *Tempo*, although he also reads younger Indonesian novelists such as Ayu Utami. He occasionally reads for fun, but more often 'for what I need to know, to recharge my creativity and shape my work'.

He says he has been liberated in Australia to say things in his art that he needs to, able to spread his wings without cringing and to 'give evidence' to history. When he created *Red rain* just after arriving in Darwin, he felt like singing out loud 'now I am free from social stigma!'. As the son of a victim of 1965 he would not, until recently, have been allowed to work as a leader, public servant or lecturer in Indonesia, much less express his feelings. He, and other 'family victims', always felt they should hide, be invisible, make no ripples. Australia, he says, has opened the way to healing, although he does not know where his work might go if the 'healing' ever feels complete.

Darwin – which is, after all, just a hop, skip and a jump from Indonesia – is where he plans to stay. There he has found a light feeling of 'being in transit' which he believes is good for an artist. When he is away he misses its proximity to the sea, the lush, tropical gardens, the sound of hot rain drumming on the tin roof. At home he cooks – 'I have colonised the kitchen!' – specialising in his

mother's recipes, such as hot, sour and salty soup, and the Sambal Bajak hot chilli paste that fires everything up. He likes Darwin's humidity, and says his body feels strange and claustrophobic when there are no hot summer nights, and he cannot perspire.

At this point we move closer to the timid staffroom heater on this cool Canberra day, with bare trees forming a delicate winter filigree against the pale blue sky outside the window, in keen anticipation of our chilli-fired post-interview lunch at a local Korean cafe. On the way there we call in to the sculpture workshop to see his impending NGA installation in its pre-cast state. Observing several of the mesmerising faces of his work, the world suddenly becomes silent. 'Everything is about memory', says Christanto quietly. 'Writers know that, books know that. Think of what Milan Kundera wrote: "The struggle of man against power is the struggle of memory against forgetting."'

Dadang Christanto is represented by Sherman Galleries, Sydney.

above, detail

Dadang Christanto, *They give evidence*, 1996–97, sixteen standing figures holding clothes, terracotta powder mixed with resin/fibreglass, cloth and resin, male figures 200 x 100 x 150 cm, female figures 190 x 100 x 150 cm, purchased 2003, Art Gallery of New South Wales, Sydney. © Dadang Christanto. Photograph Jenni Carter.

Patrick McCaughey and Philip Jones

David McCooey

Memoir occupies a tricky space, somewhere between history and gossip. In memoir, the world is seen from the point of view of the author's self, but selfhood is understood only in terms of the world. It is a genre, then, most effective in delineating a milieu. Two recent memoirs, by Patrick McCaughey and Philip Jones, show this to good effect. Both are accounts of the Australian art world by non-artists, and both are intensely Melbourne stories, more or less claiming that the Melbourne art world their authors experienced *was* the Australian art world. They are intelligent defences of the local by intensely cosmopolitan men.

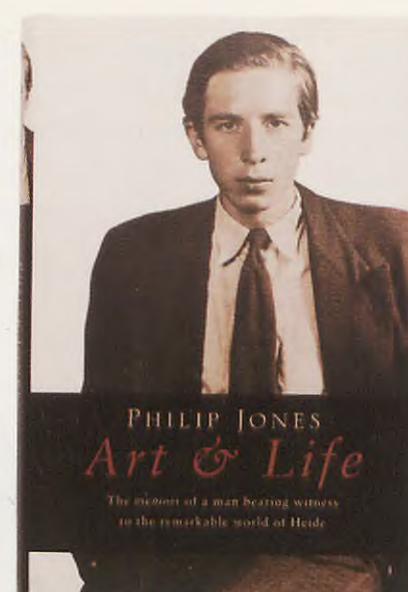
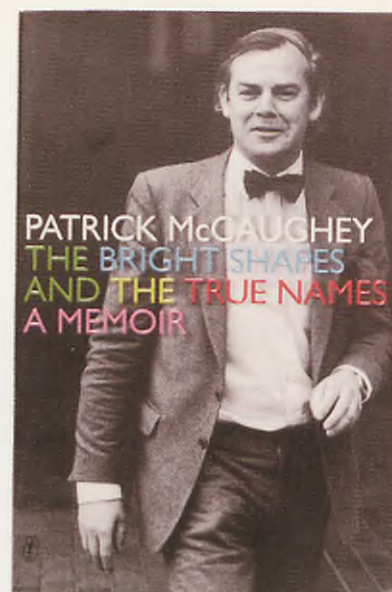
The Bright Shapes and the True Names concerns the Australian career of Patrick McCaughey, art critic, conversationalist, occasional controversialist and publicly recognised gallery director. The book ranges from 1953, when he left the United Kingdom (aged ten), to 1988 when he moved to the United States to become the director of the Wadsworth Atheneum in Hartford, Connecticut, and later the Yale Center for British Art in New Haven, Connecticut.

These were years of extraordinary success. Thanks to art critic and historian Bernard Smith, McCaughey became, in his early twenties, the art critic for the *Age*. Now he finds fault with his reviews, but his youthful certainty and stridency helped make his name. There is also regret over his late recognition of Indigenous and women artists, although such artists remain secondary to the narrative. (It seems odd that in his discussion of the artist Hal Hattam and his family, he does not mention that Katherine Hattam, one of the daughters, is herself an artist.)

By the age of thirty-one McCaughey was a fine arts professor at Monash University and from there he became the director of the National Gallery of Victoria (NGV). As presented in his memoir, such glittering prizes were barely struggled for. McCaughey's is the story of a successful man, but it is also the story of a moment in Australian cultural history. McCaughey, an early supporter of colour-field painting and abstraction generally, also clearly supported the older, more figurative painters associated with Rudy Komon, especially Fred Williams, who figures strongly in this memoir.

Significantly, this portrait of Australian culture is underwritten by the United States, not Europe, although Melbourne remains paramount. There are countless sketches here of the major figures of the Melbourne art scene, as well as quite a few poets. Some of these have the air of a debt repaid; some are notably ambivalent (as is the case with Bernard Smith).

The lack of detail about the author's emotional life is a notable, but not irredeemable, aspect of the work, as some of the best moments of the book concern public life, especially the workings of power in large institutions. McCaughey has the rare gift of elucidating the emotional drama of committee meetings. The highlight of the book is the account of the 1986 theft from the NGV of Picasso's *Weeping woman*, 1937, in which the public comedy is superbly drawn.



Although often humorous, Philip Jones's *Art & Life* is more willing to discuss emotional pain. Jones is both comic and melancholic, a figure reminiscent of Anthony Powell's or Martin Boyd's fiction. *Art & Life* is described as 'The memoir of a man bearing witness to the remarkable world of Heide'. But Jones's 'corrective' account of life at Heide with his partner Barrie Reid (the poet, editor and bookseller) and John and Sunday Reed (the legendary parental figures of modern Australian art) is only part of the story, and those characters come into focus only intermittently, partly because of their complexity and partly because their centrality to Jones's life makes focus difficult. According to *Art & Life* their loss still causes him pain.

Jones writes lovingly of the Reeds, but not hagiographically. Sunday Reed's difficulty is apparent, as are John Reed's limitations, but one of the most moving sections of the book is the reproduction of a long letter that John Reed wrote in 1964 to Sidney Nolan (with whom Sunday had had an affair) seeking reconciliation.

Jones's career is less brilliant than McCaughey's, but no less interesting. After a partially successful acting career, Jones became assistant director of the Museum of Modern Art of Australia (which operated from 1958 to 1966), then worked for the publisher Longmans, became a bookseller and later a library supplier. He is now a writer, specialising in obituaries. *Art & Life*, which is both strongly narrativistic and digressive, is like one long obituary: for Reid, the Reeds, friends and ultimately Jones himself. There is an elegiac air about the work. It opens with Reid's death, and Jones's loss of Heide, despite the Reeds having left the house to Reid and Jones.

Jones is more candid than McCaughey. The sexual dynamics of his milieu are drawn with wit and frankness. Jones is also good at evoking both friendship and the tragedies of his life and those around him. But the memoir's power comes from its plethora of characters. As well as the expected art names (Albert Tucker, Fred Williams, Charles Blackman, John Perceval, Georges and Mirka Mora), people from diverse backgrounds make appearances: Sumner Locke Elliott, Hal Porter, Zara Holt, the Evatt family, Jilly Cooper, Sybil Thorndike, and dozens of others.

Despite suffering from something of an anticlimax, this is a compelling and elegant work. As in McCaughey's memoir, what turn out to be the most interesting moments are not the accounts of art, but those of the life of art: its business, its people, its social power. Both are works by energetic, charming men, responding to the energy and charm of art.

Patrick McCaughey, *The Bright Shapes and the True Names: A Memoir*, Text Publishing, Melbourne, 2003, 283 pp, softcover, \$32; Philip Jones, *Art & Life*, Allen & Unwin, Sydney, 2004, 312 pp, hardcover, \$49.95.

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Terry Ingram

J. W. Lindt, From a collection of 31 photographs of Australian Aborigines and 5 Australian types, c. 1873-74, unsigned albumen paper prints, dimensions variable, sold for £53,775 at Bonham's, London.



When two of the three mixed winter Australian art auctions failed to fire, word went out that buyer fatigue had set in and that the contemporary art-market bubble had burst. (On several recent occasions, if one of the three auctions failed, the other two had always succeeded.) However, separated by three weeks from the back-to-back Christie's and Sotheby's sales, which both generated poor returns, Deutscher-Menzies produced a grander total, a bigger clearance and a much more energised room.

While buyers gave familiar offerings the thumbs down at the two earlier sales, *deja vu* did not seem to matter so much at Deutscher-Menzies; the firm appears to attract a substantially different crowd with new faces who would not have seen the retreads before. (Or they may not have been aware that by being re-offered within a short period of time artworks can acquire the kiss of death.)

The different results also appeared to support the often-made claim that Sydney is a better place to sell art than Melbourne. The high-tech and financial services booms may be over, but a lot of the money generated by them has clearly remained in the northern city. The multinational auction houses consolidated their operations in Melbourne in the early 1990s when they were forbidden from charging the buyers' premium in Sydney. Realising Sydney's importance again, Christie's recently moved into a big new property – the old Edgecliff Post Office in Sydney's eastern suburbs.

To explain the varied success of the auction houses, observers during the sales round noted the difference in the nature of operations between the two multinationals, Christie's and Sotheby's, and the privately-owned Deutscher-Menzies. Management at Deutscher-Menzies is more independent and can do deals without consulting a remote head office. The staff also come from a different background, primarily commercial galleries. For this reason a lot of the selling at Deutscher-Menzies appears to take place before the auction and is sealed by the hammer, instead of by negotiation after the hammer has fallen. The specialists appear to go out and find buyers, and the firm's two directors,

Rodney Menzies and Chris Deutscher (a former art collector), have an entree to the thoroughbred world and to older collectors which they have seized on to generate buyers and sellers. The firm also dushesses its clients in a manner more closely associated with the gallery system than the auction trade. It has tempted some of the best gallery staff with reputedly substantial salaries which they are clearly anxious to earn.

Most auction houses have a few dedicated buyers who tend not to go anywhere else, but in mid-2004 two very separate art auction markets appeared to be developing in Australia. (Every market generalisation has to be made with the proviso that the anonymous telephone bidders are a totally unidentifiable or immeasurable quantity.) However, despite some of the early lots at the Deutscher-Menzies sale being contested by telephone bidders, room bidding gave credence to a market rebound.

There appeared to be three bidders in the room at the Stamford Plaza in Double Bay, where the first night's offerings were auctioned, and an equal number on the telephone for Brett Whiteley's *Lavender Bay at dusk*, 1984. This work sold for the hammer price of \$1 million, which was the top estimate and exactly the price paid by its consignor, Elias Jreissati, at the same auction house in August 2001. With buyer's premium the total reached \$1.19 million. With a low estimate of \$800,000, *Lavender Bay at dusk* was priced to sell, giving the message that the vendor was not greedy. Jreissati also had a good reason to sell; the painting was part of the Benson Property Group's art collection which was being sold off so that the group could be floated without having \$2 million in funds tied up in non-yielding assets.

Other works in the young collection also found buyers, regardless of their recent acquisition. At Christie's and Sotheby's the pass-the-parcel game of buyers seeking to profit from recent purchases, particularly on the gallery circuit, appeared to come to a sticky end with several of the leading re-offerings untaken. Buyers reacted differently to Deutscher-Menzies's named-source collection.

Jreissati appears to have come out even if the buyer's premium, which buyers build into their bidding calculations but which does not go in their direction, is not taken into account. Jeffrey Smart's *The hitch-hiker*, 1972, went for \$180,000 (or \$233,475 with premium) against the \$141,000 Jreissati paid for it at auction in May 2001. Russell Drysdale's *Mother and child*, 1961, which cost \$134,000 four years ago, sold for \$287,025, more than covering both the outlay and the premium. Smart's *The slides, Cinecitta*, 1969–70, was hammered for \$100,000, against an outlay of \$105,750 in November 2000. Another rerun, Arthur Boyd's *The little train*, 1950, did not sell, although it had been a long time between stations and the estimate of \$340,000–360,000 would have represented a big gain. *Cremorne*, 1914, by Arthur Streeton also failed to find a new home – older views of Sydney, unlike Whiteley's, not being so keenly sought.

The market switch towards the modern and contemporary was also reflected in relatively ready sales of abstracts such as *Tyson stall III*, 2000, by Dale Frank (\$9760), a colourful Paul Partos, *Calendar painting*, 1987 (\$10,980) and two Roger Kemps at \$41,370 and \$36,960.

The National Library of Australia, Bendigo Art Gallery and Ballarat Fine Art Gallery secured colonial works without going over the top in a continuing dull market for the period. The Mitchell Library had acted similarly at the sale by Sotheby's of the estate of John Kenny on 17–18 May when it bought Jacob Janssen's *View of the entrance to Jackson's Bay*, 1848, for \$33,400. Another early view in the Kenny sale, *View from Parnell, Auckland*, 1872, by J. B. C. Hoyte, sold for a record \$68,650, suggesting that the halcyon days for buying colonial art may be fading. At Deutscher-Menzies an unidentified John Glover watercolour made \$6100 against an estimated \$1500–2500 on the second night of the sale, in a price range where the trade tends to buy freely for stock. Private buyers seemed to edge out the dealers this time, and some strong prices, such as \$13,200 for Smart's *The dome* were achieved.

Timing may also have been a factor in Deutscher-Menzies's run of seemingly better results. Their previous Sydney sale, held in March 2004, took \$8 million out of the market; the June sale took \$7.1 million, with 75 per cent sold by lot.

Christie's was also preoccupied with the sale of the John Schaeffer Collection at his home, Rona, in Bellevue Hill, Sydney. However, the restrained response to its mixed-vendor Australian art sale on 3 May, where only 60 per cent was sold for \$5 million, and Sotheby's on 4 May, where 53 per cent was sold by lot for a total of \$4.39 million, reflected the unanswered high-asks for recent works by John Kelly, Tim Maguire and Patricia Piccinini. At Christie's, paintings by 'hot' artists Paul Partos, David Bromley, David Larwill, Rick Amor and Tracey Moffatt failed to sell.

Usually a big spender, Sydney dealer Denis Savill was quiet at all sales, and John Playfoot, a survivor of many salesroom cycles, muttered it might be time to switch away from the contemporaries. But even in these unenergised sales the same buyer frenzy that developed around Deutscher-Menzies's Whiteley occurred whenever gems fresh to the market were offered. Half-a-dozen bidders chased Ian Fairweather's *Tea garden, Peking*, c. 1963, the buyer being, for \$552,600, the Art Gallery Society of New South Wales.

The same type of gallery connection which seems to have advantaged Deutscher-Menzies appeared to benefit the sale of Aboriginal art held by the company's associate, Lawson-Menzies, on 25 May. Dealer Adrian Newstead was contracted to put the sale together. With a room that was both crowded and animated, the sale grossed \$1.4 million, with 67 per cent sold by lot. This was despite Sotheby's long-established dominance of the Indigenous art market, canvases that were barely a year or two old, and stated acceptance of works that had not come through the normal channels – the Aboriginal communities with their established quality control and respected provenance. The sale gave a lift to Balgo painting in particular when *Waterhole, Kurtal country*, 2000, by Napangarti Bootja Bootja, and *Two women at Yataru*, 1987, by Sunfly Tjampitjin, sold for \$43,775 each.

Two exceptional sales overseas and a particularly surprising local price spiced up the season. At Bonhams in London a collection of thirty-one photographs of



Australian Aborigines and five Australian types, taken in the 1870s by J. W. Lindt, sold for the equivalent of A\$135,000 to an 'Australian philanthropist', defying the trend for collectors to spurn history, particularly colonial history. In a sale which included a large offering of Australian photographs, the contemporary works were heavy going.

At Christie's in London a red-chalk drawing by Rossetti, depicting the Greek goddess Pandora, continued the dispersal of the John Schaeffer art collection, selling for £1.45 million, a big loss on the £2.64 million paid in 2000 – possibly the highest price ever paid by an Australian for an artwork at auction.

Also heading offshore, a Chinese Imperial handscroll from the Estate of John Kenny, auctioned by Sotheby's in Melbourne, sold for \$564,500 to a Hong Kong dealer. Bidding began just under the lower estimate at \$10,000. The 684 centimetre scroll, which bears the signature of Lang Shining (Guiseppe Castiglioni), is a nineteenth-century copy of an earlier work and is not believed to have been bid up on speculation that it could be the work of the famous Jesuit priest who introduced western elements into Chinese painting in the eighteenth century. It is simply a beautiful object.

Australian, International and Contemporary Paintings, Christie's, Melbourne, 3 May 2004; **Fine Australian Art**, Sotheby's, Melbourne, 4 May 2004; **The Estate of the Late John Kenny**, Sotheby's, Melbourne, 17–18 May 2004; **The Photographic Sale**, Bonhams, London, 18 and 20 May 2004; **Aboriginal Art**, Lawson-Menzies, Sydney, 25 May 2004; **Important British and Irish Art**, Christie's, London, 9 June 2004; **Australian and International Fine Art**, Deutscher-Menzies Sydney, 16–17 June 2004.

above
Dale Frank, *Tyson stall III*, 2000, acrylic and varnish on linen,
140 x 120.5 cm, sold for \$9760 at Deutscher-Menzies, Melbourne.

THE 2004 ARMORY SHOW

International fair of new art

Gene Sherman



International art fairs are potential movable feasts, crisscrossing continents with similar fare on offer and on view. According to Maureen Paley, board member of both New York's Armory Show and the Frieze Art Fair in London, fairs need 'different flavours' in order to distinguish themselves from their counterparts and to attract an increasingly time-challenged band of collectors, critics, curators and art devotees.¹ Paley cites the Armory's humble beginnings at the Gramercy Park Hotel in 1994 as the element that sets it apart from other art-market fests. Forty dealers, she reminds us, originally rented New York hotel spaces and showcased new art out of suitcases, on a cash-and-carry basis, leading, in 1999, to the first mature Armory Show on the Lexington Avenue site of the legendary 1913 Armory exhibition. This early twentieth-century show, the first international exhibition of modern art in the United States, famously introduced Picasso, Matisse, Gauguin, Van Gogh, Duchamp and others to an American audience.

Pat Hearn and Colin de Land – gallerists, dealers and two key Armory Show founders who tragically died in 2000 and 2003 respectively – were honoured and remembered in a special 2004 Armory Show catalogue supplement. In addition, a Museum of Modern Art (MoMA) acquisition fund for overlooked artists was established in their name. The tribute to Hearn and de Land was both highly charged with information from the New York art world's inner sanctum, and moving in its description of the passion and perseverance required by serious gallerists (in New York no less than elsewhere) to facilitate the development of new artists and the markets that support them. Paley is deliberate in pointing out that the Armory Show has grown organically and that the spirit of comradeship pervades to this day.

From an audience perspective things might appear slightly different. In its sixth year and now occupying two piers in Manhattan's Passenger Ship Terminal complex, the Armory Show has grown to include 189 exhibiting galleries and in 2004 boasted sales of some \$US43 million, supported by 38,000 visitors. New York's major cultural institutions host special collector events and programs to coincide with the Armory Show, and a 2000-strong, \$US250–1000 per head (cost dependent on entry time) mega-party launches the proceedings. New art by living artists remains the core concept.



left
Adi Nes, *Untitled*, 2003, colour photograph,
125 x 170 cm, courtesy Dvir Gallery, Tel Aviv.

opposite page, top
Anish Kapoor, *Blood*, 2000, fibreglass
and lacquer, 15 x 231 x 122 cm, courtesy
Barbara Gladstone Gallery, New York.
© 2000 Anish Kapoor.

opposite page, bottom
Grayson Perry, *What a bunch of kunst*, 1996,
earthenware, 51 x 20 x 20 cm, courtesy the
artist and Victoria Miro Gallery, London.

A collaborative spirit, dampened as it must be by fiercely competitive bidding for collectors' dollars, did, however, echo through the Armory Show's educational program, a transatlantic alliance with Europe's largest contemporary art fair, ARCO in Madrid, creating a context for sharing information relevant to the curating and collecting of contemporary art. Reports heralding transatlantic journeying and cooperation were not substantiated by significant numbers of European visitors, according to Adrian Dannatt writing in the *Art Newspaper*.² However, major and seriously important emerging artists were glimpsed in the throng, among them Kiki Smith whose survey of printed art on view at MoMA in Queens (5 December 2003 – 8 March 2004) would have been familiar to many visitors. Many of the artists in the 2004 Whitney Biennial were visible at both the Whitney and the Armory, including American artist Paul McCarthy, and Australia's celebrated Patricia Piccinini was present in person and her work exhibited in at least two art-fair booths. Where else but in New York would visitors have the privilege of mingling with so many of the names that figure on international museum circuits?

Swiss artist Ugo Rondinone (who exhibited at the Museum of Contemporary Art, Sydney, and the Australian Centre for Contemporary Art, Melbourne, in 2003–04) had work available at Galerie Eva Presenhuber (Zurich), while Galerie Lelong (Paris and New York) featured the work of Australian photographer Rosemary Laing. American video artist Tony Oursler's capsule-encased moving images stood out, as did 2003 Turner Prize winner Grayson Perry's subtly confronting ceramic work which was centerpieced in London gallerist Victoria Miro's stand. South African artist William Kentridge was there (via his work at least), showcased in Marian Goodman's (New York and Paris) sensitively hung booth, and New York gallerist Barbara Gladstone's stylish presentation featured a compelling work by London-based sculptor Anish Kapoor. Remarkable works were also presented by galleries from more marginalised places, with Israeli photographer Adi Nes a highlight at the Dvir Gallery from Tel Aviv and co-presented at Jack Shainman (New York) and Galerie Praz-Delavallade (Paris), and Moscow's Aidan Gallery challenged the audience with Rauf Mamedov's photographic portraits of intellectually handicapped people gently posed in unexpected settings.

Art fairs increasingly extend their parameters beyond the fair itself; visits to private collections and museum exhibition previews are now an expected and intensive additional focus for serious collectors, curators and exhibitors. The Armory Show's VIP calendar of events included private hard-hat tours of New York's gigantic new MoMA building (which opened in November 2004); a brunch at the Guggenheim Museum to coincide with the opening of the hugely valuable minimalism exhibition, 'Singular Forms (Sometimes Repeated): Art from 1951 to the Present', curated by Lisa Dennison and Nancy Spector; a private viewing of the 2004 Whitney Biennial, a panoramic survey of new work by 108 emerging and established American artists; and a plethora of visits to city and country homes, where collections comprising artists such as Joseph Beuys, Philip Guston, Marlene Dumas, Gerhard Richter, Shirin Neshat, Matthew Barney, Brice Marden, Louise Bourgeois – the list goes on – vied for attention and accolade.

What of general trends? With numerous museum exhibitions on offer, in conjunction with literally thousands of contemporary works at the Armory Show itself, emotional space and (geographical) distance are needed to digest new visual and intellectual information. The 2004 Armory Show and related New York exhibitions pointed to a series of trends in contemporary art: the re-validation of staged photography and its relationship with painting; the celebration of subcultures that create potent links with early twenty-first century preoccupations; and the resurgence of figuration in painting and drawing, alongside installation and photomedia. In summary, a pervasive sensibility of decline coexisting with a buoyancy of spirit crossing all media; contradictory, yet in harmony with the temperature of the times in which we live.

1 Conversation between the author and Maureen Paley, 12 March 2004.

2 Adrian Dannatt, 'Fair report: The Armory contemporary art show, New York – Raunchy merchandise on virtually every stand', *Art Newspaper*, no. 124, April 2002, p. 37.

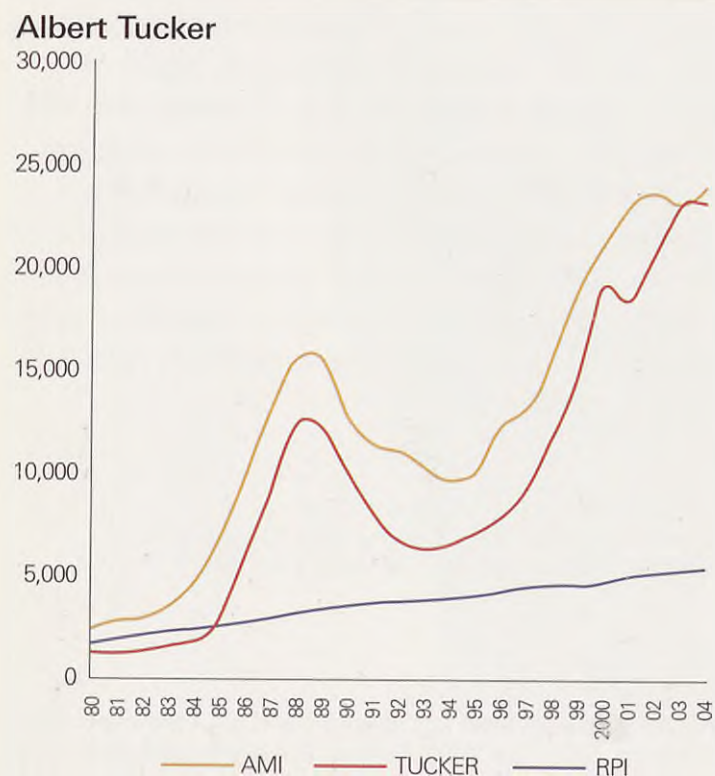
The 2004 Armory Show: The International Fair of New Art, Piers 90 and 92, Passenger Ship Terminal complex, New York, 12–15 March 2004. The 2005 Armory Show will take place from 11–14 March 2005.



Market profile Albert Tucker

Roger Dedman

detail
Albert Tucker, *The last days of Leichhardt*, 1964, oil and sand on board, 121.3 x 152 cm, courtesy Christie's, Melbourne and Sydney.



Like most of his contemporaries in the Angry Penguins group, Albert Tucker is an artist whose career output can be seen in terms of periods and styles which vary greatly in terms of their collector desirability and market value.

Rarest and most keenly sought after are works from his 'Images of Modern Evil' series from the 1940s. In November 1998 a watercolour from this series, measuring only 15.5 by 11 centimetres, sold for \$28,750 at Sotheby's, against an estimate of \$7000–10,000. Similarly, ten years earlier, in November 1988, a slightly larger gouache reached \$30,000 against an estimate of \$5000–7000. If a major oil from this period were to appear on the market (most are in public collections), its price could be expected to smash Tucker's current auction record of \$662,500.

This record was set in June 2000 – at the sale of The Harold E. Mertz Collection of Australian Art at Christie's – by *The last days of Leichhardt*, 1964, estimated at \$120,000–160,000. This painting is from Tucker's next most desirable period, when he developed his stark, heavily textured 'Antipodean Heads' and 'Explorer' series. Built up from polyvinyl acetate and sand, the scoriaceous surfaces of these works represent the drought-ravaged land and the rugged individuals who explore or cultivate it.

Tucker's prices quadrupled during the market boom of the late 1980s, and the more desirable works (as is usual) did even better. A large work from the 'Explorer' series sold for \$6800 in 1984, but only three years later a similar work reached \$44,000, setting a record for the artist which was to stand for twelve years.

Date, rather than style, determines the value of a Tucker oil. During the 1960s, in addition to the 'Antipodean Heads' and 'Explorer' series, Tucker began to introduce birds into his work – including parrots, ibis and brogas – which came to dominate his later output. In some examples the birds are combined with one of the textural heads, a common title being *Faun attacked by parrots*, but in others the bird is the focus of the painting, set against a dark forest of bare gum-tree trunks. Paintings of this type from the 1960s, such as *Ibis*, which set a new record of \$90,000 in 2000, are considered historically important and bring good prices. Later examples, however, while quite similar in appearance, are generally undated, and command only a fraction of the price.

The accompanying chart of Tucker's prices, based on a 1975 starting price of \$1000, is largely driven by the later bird paintings because of their predominance in the market. It shows that like many late twentieth-century artists, Tucker lost 50 per cent of his value from the peak of 1988–89, but since about 1993 his prices again quadrupled.

1999 was a strong year for the artist, with three sales topping the previous record price, but 2000

rewrote Tucker's market standing. The *Ibis* record already mentioned stood for only one day; *Faun attacked by parrots*, dated 1967, reached \$162,000 the next evening, and one month later *The last days of Leichhardt* topped that by half a million dollars.

Since then five Tuckers have reached six figures in the salesroom, all of the works dating from the 1960s. Two of these, both titled *Fauns attacked by parrots*, sold in 2003. At the time of writing, the only sales to date have been of minor later works, but there is every reason to believe that demand for Tucker's earlier works will remain high.

A penetrating series of portraits, mainly of other artists and characters who contributed to the intense artistic discourse of the 1940s, was completed by Tucker in the early 1980s and exhibited at Tolarno Galleries, Melbourne, in 1985. These works have not been tested in the secondary market, where portraits rarely do well, but they could prove an exception.

In the years following Tucker's death in 1999 an acrimonious debate relating to the relative quality of his late work received wide publicity in the media. It was thought at the time that this could adversely affect the auction prices of the later bird paintings – a concern borne out, to some extent, in the salesroom. *Ibis in flight* which had sold for \$26,000 in 1989 made only \$14,100 at Christie's in August 2002, a decline much worse than the chart would have predicted. Over the same period, a portrait from the 'Explorer' series improved from \$25,000 in 1987 to \$129,500 at Sotheby's in August 2002. This effect may now have dissipated: *Ibis and bush*, which made \$8812 at Christie's in 2002, sold through the same auction house for \$14,340 in May 2004, easily outstripping its estimate of \$7000–9000.

Tucker's later bird paintings are much more affordable, and probably easier to live with, than his grittier heads of the 1960s, but they have little historical importance and are likely to perform less well as investments over an extended period of time. If you can find a small work from the 'Images of Modern Evil' series, it would probably prove to be a better investment still.



Hidden treasures

Sally Couacaud

Janet Laurence, *A garden for Edna Walling*, 2000, glass, aluminium, Shinkolite acrylic, duraclears, oil glaze pigments, dimensions variable. Photograph John Gollings.

Interest in acquiring contemporary art is now at a premium in Australia. Tales of exhibition previews and opening nights where eager collectors flock and squabble to secure highly sought-after works are well known. The fashion A-list has been replaced by the art world A-list, where one's record as a regular buyer and the status of one's collection determines one's place in the pecking order of who gets first choice of works. Tales also abound of buyers who missed out at the gallery and who are willing to commission artists to 'do something like the one I saw'.

While the commissioning of art for the public realm and for corporate premises has been relatively well documented, less well known is the increasing phenomenon of artists being commissioned to create site-specific works for private homes and gardens. And with many owners valuing their anonymity and privacy, these works are often an invisible component of an artist's practice.

One might speculate that the commissioning of site-specific works for private homes occurred as early as 50 BC in the Pompeian Villa of the Mysteries, a large country house in which the walls of one room were painted with an extraordinary fresco cycle featuring life-sized figures.¹ Historically, wealthy and powerful patrons commissioned such site-specific art – for instance, Cardinal Giulio de Medici (who became Pope Clement VII in 1523), and his great renaissance residence, the Villa Madama in Rome, for which Raphael is credited with the overall design of the villa and gardens, effectively integrating architecture and landscape design into one great work of art.²

Later, in the eighteenth century, the noted French landscape painter, Hubert Robert, was commissioned by the Marquis de Laborde to design a park to surround the chateau of Méréville. In reading about the creation of the Méréville park what is striking is how the philosophical discussions

between patron and artist – about ideas of landscape and its relationship to artistic and architectural elements such as bridges and follies – laid the foundation for the commissioning of Robert and his creation of the park which later became renowned as the epitome of French picturesque style.³ Méréville was largely destroyed after the execution of the Marquis during the French Revolution, yet documentation of the project exists in a famous series of paintings by Robert. Similarly, Claude Monet's garden at Giverny is revered as a masterpiece of both landscape architecture and late impressionism.

More recently, Belgian curator Jan Hoet's seminal 1986 exhibition, 'Chambres d'Amis' (meaning 'friends' rooms'), marked, after years of exhibitions in the 'white cubes' of galleries and museums, the growth of interest in less institutional and more intimate spaces for the display of art. 'Chambres d'Amis' featured over fifty artists creating site-specific works in homes in Ghent, Belgium. With the



Bill Seeto, *Untitled – Infinity room*, 1997,
glass, MDF, light, 200 x 125 x 110 cm.
Photograph Jenni Carter.



Bronwyn Oliver, *Tracery*, 2003,
copper, bronze, 180 x 135 x 135 cm.
Photograph Bronwyn Oliver.



Bronwyn Oliver, *Three feathers*, 2001,
copper, 1200 x 300 cm overall.
Photograph Bronwyn Oliver.

participation of artists such as Mario Merz, Joseph Kosuth, Gilberto Zorio, Sol LeWitt and Juan Munoz, 'Chambres d'Amis' broke new ground in shifting large-scale exhibitions out of the gallery and validating the home as a site of interest for artistic investigation.

I was reminded of 'Chambres d'Amis' when I entered the Sydney home of Peter Fay. Behind the modest facade of this small Edwardian bungalow is the private world of an obsessive and committed collector. Recently, Fay donated a substantial part of his collection to the National Gallery of Australia in Canberra. However, one work he did not donate was Bill Seeto's 1997 installation, *Untitled – Infinity room*, which Fay commissioned for his home. At first glance *Untitled – Infinity room* has the appearance of an ordinary framed mirror one might see sitting atop a fireplace mantle. However, while by day a mirror, by night Seeto's installation – made from glass, light and mirrors – is transformed into an infinity work, endowing the homely interior with a monumental

dimension. When Fay commissioned Seeto he gave the artist carte blanche as to what the work could be and where it might be located. Together they looked at walls, ceilings and corridors, with Seeto eventually lighting on the potential of a wall dividing the sitting room from the kitchen. The success of Seeto's quiet yet revelatory work, which is a continuation of his investigations into ideas of perception and the sensory, is testimony to Fay's confidence in the artist.

Bronwyn Oliver has created numerous works for private homes and gardens. Like her well-known public commissions for the Sydney Sculpture Walk and Brisbane City Council, Oliver's commissions for private homes have allowed her to extend the scale and scope of her gallery works. In commissions like *Tracery*, 2003, for a Sydney garden, Oliver says that the site drove the artwork. An organic, seed-shaped copper sculpture, the fluid shape of *Tracery* reflects the sinuous lines of nearby casuarinas that grow

between the work and the sea. The apparent simplicity of the work belies the complexity of the commission. Taking more than a year to realise, the sculpture was floated in by barge and then airlifted into its final resting place by helicopter.

Another work, *Column*, was created in 2003 for a Sydney-based client who knew exactly where he wanted to place the work. Oliver, as with all her site-specific commissions, visited the site, discussed ideas with the owner and then returned with several concepts, one of which, after discussion with the owner, was then developed into the final work. The tall, thin verticality of *Column* was a structural response to the architectonics of the site.

By contrast, the owner of a heritage Victorian terrace in Sydney, who in 2001 commissioned Oliver to make *Three feathers*, had no preconceived ideas about what kind of work he wanted or where it should be located. Inspecting the site with the owner, Oliver was struck by the updraughts from the harbour



Sarah Robson, *Watermark #1*, 2000–01, bronze, 152 x 263 cm overall, courtesy Gitte Weise Gallery, Sydney. Photograph Christopher Snee.



Sarah Robson, *Interval #11*, 2001, mild steel, dimensions variable, courtesy Gitte Weise Gallery, Sydney. Photograph Daniel Richards.

which pass through the ground floor and up three floors to a skylight which opens to the sky. In response to this, Oliver created three monumental feathers that float up 12-metres of the atrium space.

Sarah Robson, like Oliver, talks about the level of trust that the owner invests in the creative relationship between the artist and the client. In 2000 Robson was invited to make a work for a new house which was being designed by Sydney architects Marsh Cashman. Familiar with her work from exhibitions, the owner invited Robson to create a work for a long white wall that would edge a pool. From the architectural model Robson developed three concept maquettes. The resulting work, *Watermark #1*, 2000–01, is a minimal yet sensual bronze water feature with a stepped cascade of water that acts as a dynamic mimesis of the flow of water over a swimmer's body.

In her work *Interval #11*, 2001, commissioned by landscape architect Daniel Richards for a pool wall in a new garden in Sydney, Robson designed an

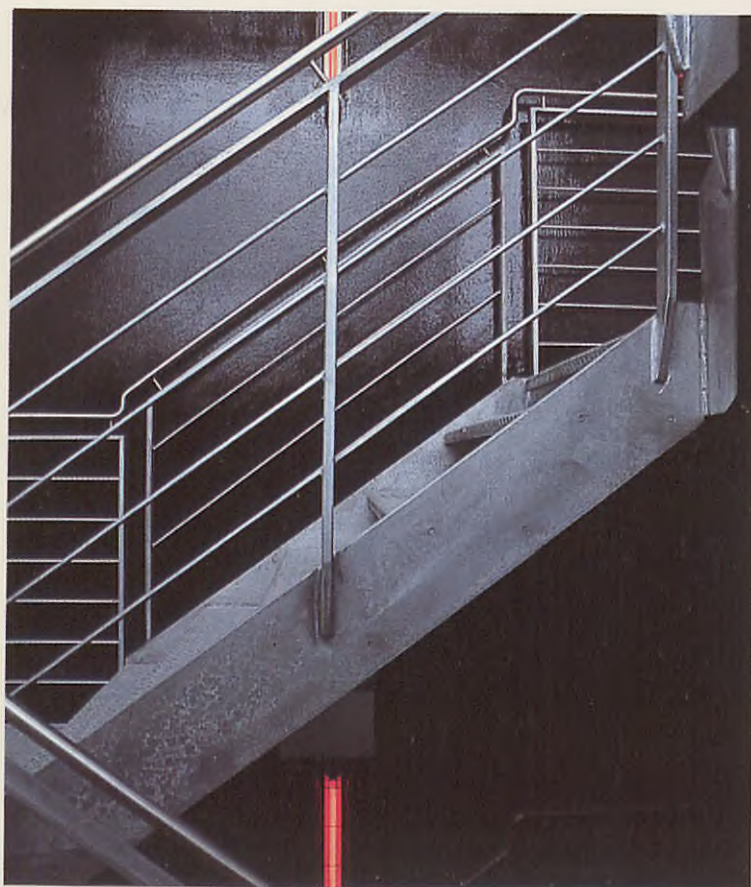
installation of minimalist geometric forms which, through their sequence of solid, static forms and voids or gaps, explores the dynamic, organic interaction between space, movement and time. The repetition of simple rectangular elements creates a rhythmic flow within the work, as well as a sense of infinite continuum.

For his 1999 conversion of a Surry Hills, Sydney, warehouse into residential apartments, Dale Jones-Evans invited Susan Norrie to work with a four-storey high wall as a 'blank canvas'. For her only private site-specific commission to date, Norrie knew the work would have to contend with the strong geometry of the utilitarian steel staircases and the industrial light fittings of this functional space – the building's entry lobby. Norrie worked with, rather than against, the dark confined space, painting the wall with layer over layer of glazed, deep, tarry-black paint. The result – a mucous, molasses-like glistening surface with infinitely subtle

shifts of colour, depth and viscosity – is a psychological passage space conveying a deep sense of the uncanny that is such a recurring element of Norrie's work.

Sally Dan-Cuthbert, an art consultant who often commissions artists on behalf of private clients, recently invited Kamilaroi/Wiradjuri artist Jonathan Jones to create a major work for her own home in Sydney. *Lumination interplay wall weave*, 2003, is a specially constructed false wall punctuated by tightly looped weavings of electrical cord, terminating with a 'fringe' of light bulbs. Elegantly minimal, the geometric weavings of plastic-coated white cord draw on centuries of Aboriginal cultural heritage to create a dynamic contemporary play of light and shadow.

While some commissioners, such as Fay and Dan-Cuthbert, are serious art collectors, others have invited artists to create site-specific projects after being inspired by commissions they have seen elsewhere. Artist Catherine Stack was contacted by



Susan Norrie, *Ann Street Project*, 1999, house paint, polyurethane, 1500 x 500 cm. Photograph Trevor Mein.



Jonathan Jones, *lumination interplay wall weave*, 2003, electrical cable, light fittings, bulbs, 350 x 250 x 25 cm. Photograph Jenni Carter.



Catherine Stack, *Floating screens*, 2003, Australian woods, cloth, stainless steel wire, 300 x 200 x 120 cm overall. Photograph Kraig Carlstrom.

the owner of a new house being designed by architect Alex Popov; the owner had seen a work by Stack in a Virginia Kerridge designed house and then decided to invite her to create a sculptural installation for the main entry area of her home. The resulting work, *Floating screens*, 2003, is an installation of nine vertical elements that relate to, yet at the same time counterpoint, the strong, hard edges of the architecture. Made from wood and natural fibre, the sculptural elements are suspended between floor and ceiling – some fixed, others sinuously twisting and twirling in response to the wafts of air breezing through the house.

Janet Laurence is probably one of Australia's most prolific artists working in the genre of site-specific installation. Her public works, such as *Edge of the trees*, 1994, with Fiona Foley, for the Museum of Sydney; *Veil of trees*, 1999, with Jisuk Han, for the Sydney Sculpture Walk; and *In the shadow*, 2000, for Sydney's Olympic site at Homebush Bay, are all

well known. Yet, in comparison, Laurence's works for private homes and gardens are known to only a select few.

Three recent projects exemplify the ongoing concerns of Laurence's work: materiality and immateriality, nature and the built environment, and perception and memory. In 2000 Laurence was commissioned by a Melbourne client to create an artwork for a formal dining room that opens out onto one of noted landscape designer Edna Walling's earliest surviving gardens. Laurence's installation occupies the four corners of the dining room. Vertical panels of glass and aluminium are set on either side of French windows that open onto the garden, while small groups of leaning panels are set into mirrored alcoves on the opposite wall. Laurence's photographs of the garden are printed on the panels which, in creating multiple reflections of the garden and the room, effectively blur or dissolve the boundaries between garden and house,

and outside and inside, creating a destabilised zone between material and immaterial, real and simulacrum.

In contrast to the details of *A garden for Edna Walling* – such as the listing of botanical species and the captured details of foliage and flowers – Laurence's 2004 work for a house in Sydney is an abstracted representation of the natural world. The owner's brief for the new house (designed by Virginia Kerridge) was to create an entry screen to separate the main door from the living area. Laurence's response was to create a double row of tall, translucent glass panels with soft organic pours of paint in colours such as smoky greens, woody oranges and yellows, misty blues and greys, to evoke the surrounding native trees, harbour waters and sky. Reflecting shifts of light throughout the day, *Plant spill* acts as a threshold between inside and outside, an interstitial zone between nature and architecture.

This relationship between nature and architecture can also be seen in Laurence's *Water falling freeze*,



Janet Laurence, *Plant spill*, 2004, glass, pigmented resin, laminated glass, paint, 290 x 300 x 80 cm. Photograph Jenni Carter.



Janet Laurence, *Water falling freeze*, 2000, patinated copper, stainless steel, glass, paint, 800 x 800 x 50 cm. Photograph Jenni Carter.



Robert Owen, *Drum (A short span of time)*, 2002, etched coloured concrete, bluestone, polycarbonate, diameter 950 cm. Photograph Robert Owen.

2000, for another house in Sydney designed by Alex Popov. Invited by the owner to create a work for an exterior courtyard with views through the house to the harbour and sky beyond, Laurence created an installation of patinated copper panels overlaid with glass swirled with fluid pours of aqueous pale green and white. A narrow channel of water flows beneath the installation. Reflecting in sound and image the environmental elements of ocean and sky, Laurence's work is a phenomenological essence of the natural world. It is also, perhaps, a genuflection to Frank Lloyd Wright's modernist masterpiece from 1935, the Pennsylvania house Fallingwater.

The 'Drum House' is a former warehouse in Melbourne which was converted into a family home by Kerstin Thompson. The home was designed around a large drum-shaped internal courtyard which opens to the sky. Invited by the owners to make a feature artwork for the courtyard, artist Robert Owen created a veritable celestial 'portrait' of the family. Titled

Drum (A short span of time), 2002, the work has three key elements: a stylised image of the night sky containing the four family members' planetary birth signs etched into the concrete floor; a monolithic bluestone sculpture symbolising 'hearth' and the mother; and five drum-like movable sculptures, each coloured a deep lapis blue, with parabolic indentations at the top allowing the rain to collect and mirror the sky. The glass doors framing the work can be opened, creating a flowing connection between the courtyard and the open-plan living area of the house, meaning that it can either be a gregarious space for social activities, or a 'metaphysical room' for quiet thought and meditation.

As a significant presence in peoples' living spaces, site-specific works have tended not to deny aesthetic pleasure, or to disrupt social harmony (by critiquing aspects of family life or values, for example). In this regard one might see this kind of art as integrationist rather than interventionist. Less prone to the critical

dilemmas facing art commissioned for the public realm – issues such as what, where, why and for whom – site-specific works for private homes are more determined or influenced by their immediate architectural, environmental or social contexts. The domestic sphere of private homes and gardens is an imaginative space outside the context of the gallery, museum or public realm in which artists can create substantial and often quite ambitious projects.

- 1 Hugh Honour and John Fleming, *A World History of Art*, Macmillan, London, 1982, p. 148.
- 2 *The Garden Book*, Phaidon Press, London, 2000, unpaginated.
- 3 *ibid.*

The author would like to thank the owners who gave permission for their homes and works to be photographed.



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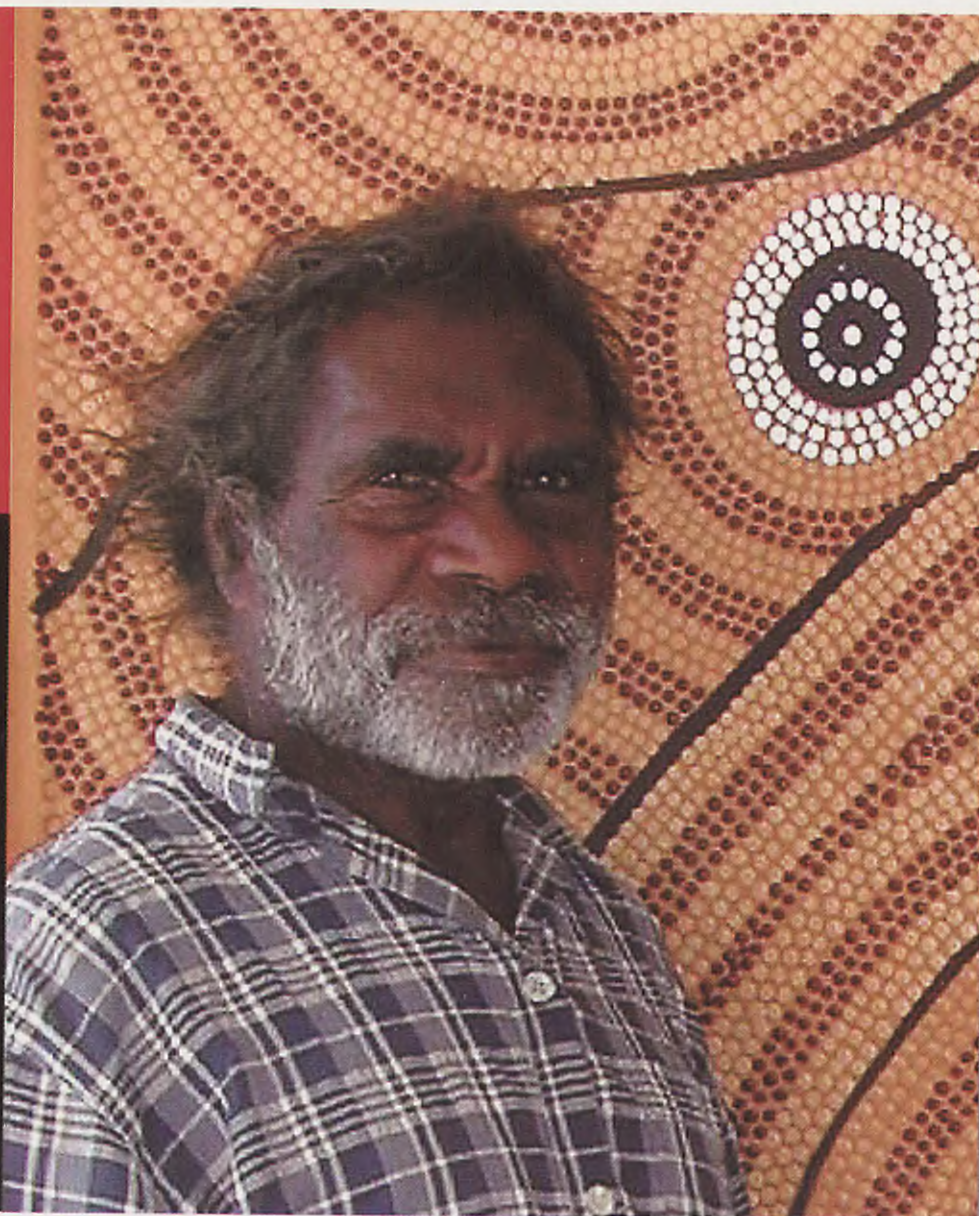
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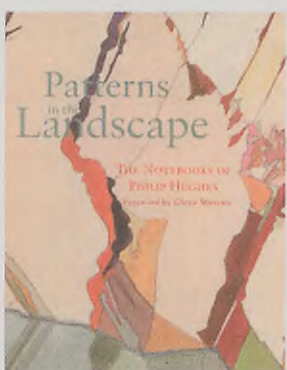
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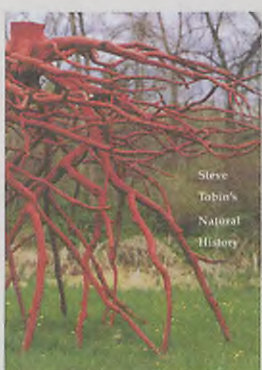
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Fred Williams Water
12 Dec 2004 – 27 Feb 2005



Fred Williams, *Cannons Creek* 1974, Oil on Canvas 152 x 183 cm



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Tamworth Regional Gallery

New Gallery opens December 2004



Tamworth Regional Council

The long awaited new regional gallery in Tamworth is due to open with the launch of the *16th Tamworth Fibre Textile Biennial* on 3 December 2004.

The new gallery will occupy 1400 square metres on the upper level of a two level building complex. A new regional library will occupy the ground floor of the building. The new gallery will feature flexible exhibition spaces with 4.8metre high ceilings and timber floors; a collection storage area and conservation room designed to national standards; a public foyer with retail area; two public program rooms for workshops, seminars, training activities and screenings of film and video.

This stand-alone two level visual arts and library facility will provide a marvellous cultural venue for the community and visitors to the region.

Exhibitions

4 December 2004 to 30 January 2005
**16th Tamworth Fibre Textile Biennial
a matter of time**

Curated by Melbourne-based independent curator Suzie Attiwill, *a matter of time* pursues a trajectory emphasising temporality in relation to textile and fibre practices. The Biennial encompasses different processes of making including technique and process as the transformation of matter into artifact, digital and traditional technologies, materials and time, fashion, recycling, history, material memory, daily life, ritual, improvisation, environmental time and also the question, what matters at this time?

A two day symposium will coincide with the opening of the Biennial in Tamworth. For more information visit the Gallery website at www.tamworth.nsw.gov.au



nsw arts



Holly Story Belongings 2003
Free standing box with folded blankets
from 16th Tamworth Fibre Textile Biennial: a matter of time

4 December 2004 to 13 March 2005
The Collection Show

To celebrate the opening of the new Tamworth Regional Gallery the gallery will display a selection of important works from its Australian and International collections including paintings, watercolours and prints.

5 February to 13 March 2005
**WILD NATURE in contemporary
Australian art & craft**



Arone Meeks *Celebration*, 2001
relief linocut on paper, 118 x 169cm
collection of the artist Photo: courtesy of Cairns Regional Gallery
from Wild Nature in contemporary Australian art and craft

A ground breaking multi-media survey of the significance of Australia's unique flora and fauna as inspiration for contemporary artists. The exhibition brings together for the first time a range of indigenous and non-indigenous artists whose work touch crucial underlying themes such as regional diversity, endangered species, ecological sustainability, cultural reconciliation and national identity.



Tamworth Regional Gallery 466 Peel Street Tamworth NSW 2340

For more information contact the Gallery on: Tel: (02) 67554459 or email: gallery@tamworth.nsw.gov.au



Tweed River Art Gallery

- 9 Dec – 16 Jan **BORDER ART PRIZE 2004**
& past winners of the Border Art Prize & Tweed Valley Art Prize
- 20 Jan – 6 Feb **TAFE 2004**
Work by graduating visual arts and design students from Kingscliff and Murwillumbah TAFE INTERLOCK TAFE Group exhibition of contemporary glass works by graduating students from Murwillumbah TAFE. Curated by Deb Cocks.
- From 10 Feb **PLASTIC INSTALLATIONS**
Recent works by leading contemporary environmental artist, John Dahlsen; 3D works created from found objects and large digital prints on canvas.
- SMALL WONDERS**
Burringbar artist Val Arnott Clark shares her delightful, playful collages made from natural materials.
- UNNATURAL SELECTION**
An installation of paintings by Clare Nicholson that address ethical issues surrounding biotechnology and genetic engineering.

Tweed River Art Gallery

Cnr Tweed Valley Way (Old Pacific Hwy) & Mistral Rd
Murwillumbah South NSW 2484 Wed to Sun 10 – 5
Tel 02 6670 2790 Fax 02 6672 7585 Admission Free
www.tweed.nsw.gov.au/artgallery

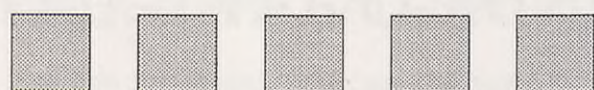


WOLLONGONG CITY GALLERY

- To 5 Dec **JOANNE HANDLEY: MERGE**
Paintings, drawings and digital prints that use new technologies and hybrid processes.
- 11 Dec – 6 Feb **MICHAEL BEARE: FOIBLES AND FABLES**
Paintings that play with aspects of the real and the imaginary, exploring illusion, fragmentation and the unexpected.
- 11 Dec – 13 Feb **PEOPLE'S CHOICE III**
Personal favourites from the Gallery's collection selected by members of the local community.
- From 12 Feb **classART IV**
Outstanding works by 2004 HSC Visual Arts students from the Illawarra and surrounding regions.
- From 19 Feb **BROTHER BILL**
Signs that offer advice for the relief and redemption of our society, with photographs by Tom Dion.

Wollongong City Gallery

cnr Kembla and Burelli Streets Wollongong NSW 2500
Tel 02 4228 7500 Fax 02 4226 5530
email gallery@wollongong.nsw.gov.au Website <http://wcg.1earth.net>
Open Tues–Fri 10 – 5 Weekends and public holidays 12 – 4
Closed Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day



Toowoomba Regional *ART* Gallery

- To 2 January
Collector's Choice by Victor Mace
Selected ceramics from the Collections of Victor Mace and the Toowoomba Regional Art Gallery.
- To 30 January
GraduArt 2004
An annual exhibition of final year University of Southern Queensland visual arts students featuring ceramics, painting, printmaking, textiles, sculpture and mixed media.
- From 31 January
John Peart Survey
John Peart came to prominence through 'The Field' exhibition of 1968 and has remained at the forefront of Australian abstractionist painters since then. Spanning almost forty years (1968 – 2004), the exhibition will include paintings and works on paper.
A Campbelltown City Bicentennial Art Gallery travelling exhibition

Toowoomba Regional Art Gallery

531 Ruthven Street PO Box 3021 Toowoomba 4350
Tel 07 4688 6652 Fax 07 4688 6895 Email ArtGallery@toowoomba.qld.gov.au
Admission free Tues to Sat 10 – 4 Sun 1 – 4 Public Holidays 10 – 4

GLADSTONE REGIONAL ART GALLERY AND MUSEUM



- 14 December – 20 January
MAIDS, MARTYRS, MISTRESSES AND MYTHS:
Paintings and soft sculptures by Beryl Wood.
An installation to celebrate the women who have had an impact on our lives.
Presented by Gladstone Regional Art Gallery and Museum in conjunction with the artist.
- From 28 January
HOLY, HOLY, HOLY: 13 contemporary artists
explore the interaction between Christianity and Aboriginal culture.
Archival material and contemporary work by Indigenous and non-Indigenous artists.
A Flinders University Art Museum exhibition tour assisted by the Commonwealth Government Programs Visions of Australia.
- From 18 February
STORY PLACE: INDIGENOUS ART OF CAPE YORK AND THE RAINFOREST
A survey of historical and contemporary works.
A Queensland Art Gallery travelling exhibition assisted by Comaico, ATSC and the Queensland Government.

Gladstone Regional Art Gallery and Museum

cnr Goondoon & Bramston Sts, Gladstone Qld 4680
Enquiries: Tel 07 4976 6766 Fax 07 4972 9097
gragm@gragm.qld.gov.au
Mon–Fri 10 – 5, Sat & public holidays 10 – 4
Christmas New Year closed from 24 December until 4 January



MOSMAN ART GALLERY

To 5 Dec

WOMEN OF CONSEQUENCE:
The Reg & Sally Richardson Art
Collection in focus

To 12 Dec

WILIAM YANG:
Selected Works 1968 – 2003

18 Dec – 30 Jan

AUSTRALIAN WATERCOLOUR INSTITUTE:
81st Anniversary Exhibition

From 12 Feb

AUSTRALIAN VISIONS:
From Mosman to Mudanjiang, China

POSTCARDS FROM MOSMAN:
Photographs by Graham Monro

Mosman Art Gallery

Cnr Short Street & Myahgah Road, Mosman 2088.
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GEELONG GALLERY

To 23 January

IMAGING THE APPLE

A group installation of 33 artists' interpretations
of an apple.

A Nets Victoria touring exhibition

To 30 January

MASTERPIECES FROM THE HINTON COLLECTION

Herbert Badham, William Dobell, Adrian Feint,
Nora Heysen, J Hilder, Norman Lindsay, Sydney Long,
Roy de Maistre, Tom Roberts, Arthur Streeton,
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To 6 February

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Closed Christmas Day & New Years Day

Guided tours Sat from 2



LATROBE REGIONAL GALLERY

To 12 December

Presence

An exhibition of works on paper by
Sandra Ross and Elizabeth Lamont,
exploring the intuitive experience
of presence and ensuing absence.

Other Cities: Alex Zubryn

A series of paintings of Rome and
Paris made in response to travels
by the artist over the past 15 years.

18 December – 13 February

Topologies

Two interactive installation pieces,
Stellarator by Chris Henschke and
Transplants by Donna Kendrigan.
The works play with notions of
science fiction and science theory
which are explored through the
use of sound, motion and image.

To February 2005

**The Vizard Foundation Art
Collection of the 1990s**

Selections from the Vizard
Foundation Art Collection of
the 1990s.

On loan from the Ian Potter Museum of Art,
University of Melbourne.

Collection Highlights

A selection of works from the
permanent collection of Latrobe
Regional Gallery.

138 Commercial Rd Morwell, Victoria Tel 03 5128 5700
Latrobe Regional Gallery is owned and operated
by Latrobe City Council, assisted by the Victorian State
Government through Arts Victoria, Department of
Premier and Cabinet

LATROBE
REGIONAL
GALLERY

BENDIGO ART GALLERY

To 5 Dec

**After Image: screenprints of
Andy Warhol**

A National Gallery of Australia Travelling Exhibition

To 12 Dec

Wetland – Michael Harkin

A Bendigo Art Gallery Travelling Exhibition supported
by Regional Arts Victoria and NETS Victoria

To 2 Jan

Tracey Moffatt: Fourth

11 Dec – 23 Jan

Experimenta House of Tomorrow

18 Dec – 30 Jan

Corrigan Bookplate Collection

From the Collection of Bendigo Art Gallery

Bendigo Art Gallery

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GRAFTON REGIONAL GALLERY

Home to the Jacaranda Acquisitive Drawing Award

To 5 December

2004 Jacaranda Acquisitive Drawing Award

The Gallery's flagship prize and exhibition.

Acquisitions from the JADA: Grafton Regional Gallery Collection

Michael Zavros

Melding: Silversmiths & Goldsmiths

Grafton Public School: Mixed Media

8 December – 16 January

River & Wood

Regional artists' reflections on the shipping and timber industries in the Clarence Valley. In collaboration with the Clarence River Historical Society.

Wolfram Borgis: Details in nature

Lucy McGill: A traditional view

Bill Payne: Retrospective of an unknown artist

Curated by Robert Moore

19 January – 27 February

Caravaggio in 3D: Robert Byrt

Flowers, Fruits & Seeds: Gladys O'Grady (1894–1985)

Beautiful China

Lorraine Biggs: Tasmanian Forests

Pete Drewett: Pyrographics

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To 5 December

Domestic Bliss

Gippsland Art Group

Wondrous examples of painting technique by a resident art group, representing a variety of perspectives on the topic of domesticity.

To 16 January

New View

Monash Gallery of Art

Indigenous photographic perspectives from the Monash Gallery of Art permanent collection.

Exploring issues of politics, religion, reconciliation and the future of Indigenous Australians from an Indigenous perspective.

13 November – 16 January

Songlines

Helen Tiernan

Documenting the oral history and traditions of the Aboriginal women of East Gippsland through painting and text.

11 December – 9 January

Dreams of a Golden Thread Craft Victoria

Recent textiles created by artist Sara Thorn forging a connection between ancient textile traditions and contemporary sensibilities.

From 22 January

Watermarks Swamped

Carolyn Lewens & Neil Stanyer

Immersive installation comprising of photographic, audio and projected components representing the diverse water environments found in Gippsland.

68 Foster Street (Princes Highway) Sale Victoria 3850
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Tue to Fri 10 – 5, Sat and Sun 1 – 5, closed Mondays and public holidays
www.wellington.vic.gov.au/gallery/

WAGGA WAGGA ART GALLERY

To 5 Dec

Hamish Pritchard: Man and Nature

Wagga Wagga artist Hamish Pritchard explores the division of man and nature through sculpture and the visual medium.

10 Dec – 30 Jan

Sarah Tomasetti: Nostalgia

Melbourne artist Tomasetti works with fresco and glaze on muslin to produce images of dream-like quality. She explores the relationship between the ancient medium of fresco and contemporary subject matter.

A Grafton Regional Gallery/ Wagga Wagga Art Gallery initiative.

Sarah McAlister: Land Markings

Textile work demonstrates the beauty of farmland from an aerial perspective. Working in Yackandandah, McAlister's work investigates environmental concerns and a personal journey connecting her to the land.

From 4 Feb

Contrast: Within the CSU collection

An exhibition examining the Charles Sturt University Art Collection, as it has developed from its early beginnings with works donated or purchased by Teacher and Agricultural colleges in Bathurst, Goulburn and Wagga Wagga. The diverse collection is usually displayed at campuses in Dubbo, Bathurst, Wagga Wagga and Albury.

A Wagga Wagga Art Gallery initiative.



Civic Centre, Baylis Street,
Wagga Wagga NSW 2650
Tel 02 6926 9660 Fax 02 6926 9669
Email gallery@wagga.nsw.gov.au
Mon to Sat 10 – 5, Sun 12 – 4
www.waggaartgallery.org

Cairns Regional Gallery

To 5 Dec

DAVID JENSZ: SCULPTURE

Following a successful solo exhibition in early 2004 at the OK Harris Gallery in New York, David Jenz presents several large sculptures based on ideas about black holes, the curvature of space-time and the shape of our universe.

CAIRNS REGIONAL GALLERY EXHIBITION PROGRAM

2004 POSTCARD SHOW

Cairns Regional Gallery's annual fundraising exhibition invites artists who have exhibited at the Gallery throughout the year to submit original postcard-sized artworks for exhibition and auction. An opportunity to purchase works by prominent artists such as Ray Crooke and Rosella Namok.

CAIRNS REGIONAL GALLERY FUNDRAISING EXHIBITION

10 Dec – 23 Jan

2004 RANAMOK GLASS PRIZE

Ranamok Glass Prize is an annual acquisitive art glass prize for Australian and New Zealand glass artists, and in 2004 celebrates its 10th year. A touring exhibition of the 42 finalists, including the award recipient, comes to Cairns for the first time.

CAIRNS REGIONAL GALLERY EXHIBITION PROGRAM

From 28 Jan

PHENOMENA

This exhibition focuses on the artistic achievements of one of Australia's most significant artists, Howard Taylor. 'Phenomena' draws on work from earlier periods to provide insight into Taylor's long-term focus on 'the bush' in a career spanning 55 years.

ART GALLERY OF WA & MCA TOURING EXHIBITION

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Sun & public holidays 1 – 5
email info@cairnsregionalgallery.com.au
website www.cairnsregionalgallery.com.au



Bathurst regional art gallery

To 5 Dec

ARTFUL MINING

This exhibition focuses on artistic processes and the experiences of recent Hill End Artists-in-Residence. A Bathurst Regional Art Gallery exhibition

STAINS AND STORIES: KAREN GOLLAND AND HEATHER PIKE

A Bathurst Regional Art Gallery local artist project show

10 Dec – 6 Feb

JEAN BELLETTE RETROSPECTIVE

Curated by Christine France, this comprehensive retrospective celebrates Bellette's remarkable career; from early expressions of neo-classicism, to her work as an expatriate artist in Majorca, Spain.

A Bathurst Regional Art Gallery and S.H Ervin Gallery partnership project

10 Dec – 19 Jan

JOANNE LINSDELL, JULIE GIBBONS, MARGARET GRAFTON

Three concurrent contemporary exhibitions linked via interest in the possibilities of material, process and philosophy.

A Bathurst Regional Art Gallery exhibition.



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BROKEN HILL



REGIONAL ART GALLERY

BROKEN HILL REGIONAL ART GALLERY

Celebrating 100 years with a new location.
404-408 Argent Street Broken Hill
NSW 2880

To 27 December

Australian Greats: Contemporary Works by 12 great Australian Artists:

Featuring 12 works by Australian contemporary artists including Tracy Moffatt, Gordon Bennett, Jeffrey Smart, Guan Wei and Emil Goh. **48 years of the Willyama Art Society:** Celebrating the commitment and vision of the region's oldest art society.

Badger Bates - Sculpture and Prints:

Exhibition of exceptional sculptures and linocuts from this Paakantyi artist.

Recently donated works by Robert Emerson Curtis:

Over 200 beautifully detailed watercolours, drawings, etchings and pastels.

The Broken Hill Art School - Certificate

IV Fine Art Exhibition: Annual exhibition featuring graduating students work through the Western Institute of TAFE.

27 December – 10 February

Andrew Sibley: Drawings and paintings from a Melbourne artist who has exhibited in Europe.

The Turkish Experience: This exhibition, toured through the Australian War Museum, explores the Turkish experience in WW1.

From 12 February

The State of Art: Peace: Touring exhibition through the NSW Regional Galleries Association and curated through Manly Regional Gallery.

New View - Indigenous Photographic Perspectives: Contemporary exhibition of photography toured through the Monash Gallery of Art, featuring contemporary works by Tracey Moffatt, Leah King-Smith, Gordon Bennett, Michael Riley and others.

Contemporary Survey Womens Show: Annual exhibition of 20 contemporary female painters from the Far West of New South Wales. In celebration of International Women's Day.



Broken Hill Regional Art Gallery
The Sully's Emporium, 404 – 408 Argent Street,
Broken Hill NSW 2880 Tel 08 8088 5491
Open Mon to Fri 10 – 5 Sat & Sun 1 – 5
Email bhartgal@pcpron.net.au www.artgallery.brokenhill.nsw.gov.au

Macquarie University Art Gallery

Sculpture Under the Stars 2005

Join us for an enchanting evening, engaging in a twilight tour of the Macquarie University Sculpture Park.

Where: Meet at building E11A, Macquarie University

When: Every Wednesday in February, meeting at 6.30 pm

Duration: approx 1 1/2 hours

A light supper of cheese and crackers will be served at the conclusion of the evening.
BYO wine.

For bookings contact Rhonda Davis or Kirri Hill

Tel: 9850 7437 fax: 9850 7565 email: khill@vc.mq.edu.au

Til January 2005

Fresh Fields Charles Nodrum Collection

This significant collection presents classic works of the 1960s and 1970s including: Aspden, Ball, Brown, Christmann, Dawson, Doolin, Dumbrell, Hickey, Johnson, Lanceley, Leach Jones, McGillick, Partos, Peart, Rooney, Upward, Vickers & Watkins. Workshops and artists talks will accompany.



Macquarie University Art Gallery
Vice Chancellors Office,
Building E11A, North Ryde 2109
Tel 02 9850 7437 Fax 02 9850 7565 Email rdavis@vc.mq.edu.au
Admission free Mon-Thurs 10 – 5, Sat 10 – 4 for major exhibitions

COWRA ART GALLERY

2005 Cowra Festival Art Awards

2005 Judge: Peter Haynes, Director Canberra Museum / Gallery & Nolan Gallery.

Incorporating the Calleen Acquisition Award for work/s to the value of \$5000, a Local Artist Award of \$500, a People's Choice Award of \$500 and three Awards of Merit of \$1000 each. Works that embrace any 2D medium will be eligible to enter, and 3D in ceramics and glass.

Closing Date for entry forms:

Friday 11 February 2005.

Entry forms and more information available by contacting the Cowra Art Gallery.



Cowra Art Gallery
77 Darling Street, Cowra NSW 2794
Tel / Fax 02 6340 2190
email cowraartgallery@cowra.nsw.gov.au

Queensland

Adrian Slinger Galleries

33 Hastings Street, Noosa Heads 4567
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info@art-galleries-schubert.com.au
www.art-galleries-schubert.com.au

Modern and contemporary Australian art. Representing Arthur Boyd, Sam Fullbrook, Charles Blackman, Tim Storrier, Lloyd Rees, Sidney Nolan, Ian Fairweather, Brett Whiteley, Robert Dickerson, Fred Williams, John Olsen, Justin O'Brien, Alan Baker, Hans Heyesen, John Coburn, Joy Hester, Ray Crooke, Gordon Shepherdson, Lawrence Daws, Kay Singleton Keller, Judy Cassab, Geoffrey Proud, Jeffrey Smart, Robert Juniper and Denise Green. See our new gallery 'Schubert Contemporary' listed below.
Daily 10 – 5.30

Fire-Works gallery

11 Stratton Street, Newstead 4006
Tel 07 3216 1250 Fax 07 3216 1251
Mobile 0418 192 845
michael@fireworksgallery.com.au
www.fireworksgallery.com.au
Director: Michael Eather
Aboriginal art and other burning issues. Home of Campfire Group Projects and NEWflames studios.
Tues – Fri 11 – 5, Sat 11 – 3, and by appointment

Grahame Galleries And Editions

1 Fernberg Road, Milton 4064
Tel 07 3369 3288 Fax 07 3369 3021
editions@thehub.com.au
info@grahamegalleries.com
www.grahamegalleries.com
Specialising in fine art prints, works on paper and artists' books. Organiser of the Artists' Books and Multiples Fair.
Tues – Sat 11 – 5

Graydon Gallery

29 Merthyr Road, New Farm,
Brisbane 4005
Tel 07 3254 4066 Fax 07 3254 0344
info@graydongallery.com.au
www.graydongallery.com.au
Director: Desley Everingham
Exceptional exhibition space for hire in Brisbane's gallery precinct. Now inviting quality proposals for future exhibitions.
Tues – Sat 10 – 6, Sun 11 – 5

Ipswich Art Gallery

d'Arcy Doyle Place, Nicholas Street,
IPSWICH 4305
Tel 07 3813 9222 Fax 07 3812 0428
info@gal.org.au
www.gal.org.au
Ipswich Art Gallery, Queensland's largest regional gallery, presents a dynamic program of visual art exhibitions, social history displays, educational children's activities and special events.
Daily 10 – 5, closed Christmas Day, Boxing Day, New Year's Day, Good Friday and ANZAC morning

Libby Edwards Galleries

39 Merthyr Road, New Farm 4005
Tel 07 3358 3944 Fax 07 3358 3947
bris@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Director: Libby Edwards
Assistant: Helene Ohlsson
Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists.
Wed – Fri 11 – 5, Sat 1 – 5, Sun 11 – 5

Logan Art Gallery

cnr Wembley Rd and Jacaranda Ave,
Logan Central 4114
Tel 07 3826 5519 Fax 07 3826 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au
Regular program of local artists' work. National touring exhibitions. 'Logan, a sense of place' Collection. Exhibitions change monthly. Free admission.
Tues – Sat 10 – 5

Queensland Art Gallery

Queensland Cultural Centre,
South Bank, South Brisbane 4101
Tel 07 3840 7303 Fax 07 3844 8865
gallery@qag.qld.gov.au
www.qag.qld.gov.au
To 20 February: 'The Look of Faith': explores artists' 'poetic' and artistic response to ideas, expressions and questionings of religious and spiritual faith
4 December – 13 February: The Nature Machine: Children's fascination with nature and their love of art come together in this summer exhibition for kids; featuring photography, installation, video and paintings
To 13 March: White/Light: This display of contemporary minimalist works from the Collection includes Japanese artist Yayoi Kusama's magnificent installation *Narcissus garden*, 1966/2002.
Mon – Fri 10 – 5, Sat – Sun 9 – 5

QUT Art Museum

2 George Street
(next to City Botanic Gardens),
Brisbane 4000
Tel 07 3864 5370 Fax 07 3864 5371
artmuseum@qut.edu.au
www.culturalprecinct.qut.edu.au
To 30 January: Transformers: More Than Meets the Eye
To 13 February: Torres Strait Islander Linocut Prints; Ian Friend, Terragni
From 17 February: Nascent: QUT Visual Arts Graduates 2004
Selected works from the William Robinson Collection and Study Archive will be on display. Ask us about the exciting line-up of speakers for our public programs.
Free entry.
Tues – Fri 10 – 5, Wed until 8,
Sat – Sun 12 – 4

Schubert Contemporary

Marina Mirage, Seaworld Drive,
Main Beach 4217
Tel 07 5571 0077 Fax 07 5526 4260
info@art-galleries-schubert.com.au
www.art-galleries-schubert.com.au
Representing contemporary artists:
Cherry Hood, Michael Zavros, Yvette Swan, Rod Bunter, Cynthia Breusch, Simon Mee, Anthony Lister, Abbey McCulloch, Sharon Green, Christopher McVinish, Mari Hirata, Martine Emdur, Jill Bradshaw, Katherine Hattam, Robert Ryan, Nick Howson and Melissa Egan.
Daily 10 – 5.30

Stanthorpe Art Gallery

Lock Street, Weeroona Park,
Stanthorpe 4380
Tel 07 4681 1874 Fax 07 4681 4021
stanart@halenet.com.au
www.granitenet.au
Monthly program of national touring exhibitions, local artists' works, permanent collection of known Australian artists, and 'Music in the Gallery' – national/local musicians. Free admission.
Mon – Fri 10 – 4, Sat 1 – 4, Sun 10 – 1

Stillwater Studio

Noosa North Shore, Noosa Heads 4565
Tel/Fax 07 5447 1747
inart@bigpond.com.au
www.glenisecllelland.com.au
Contemporary affordable paintings, drawings and sculpture by Glenise Clelland including images from Noosa; Far North Queensland; the Kimberley, Central Australia; and figurative work.
By appointment

The Town Gallery & Japan Room

3rd Floor, Charlotte House,
143 Charlotte Street, Brisbane 4000
Tel 07 3229 1981
Mobile 0438 982 595
Representing quality art by established and emerging artists exclusively in Brisbane. From tonal realism to total abstraction. Seventeenth- to twentieth-century Ukiyo-e woodcuts.
By appointment

New South Wales

Albury Regional Art Gallery

546 Dean Street, Albury 2640
Tel 02 6051 3480 Fax 02 6051 3482
alburygallery@alburycity.nsw.gov.au
www.alburycity.nsw.gov.au/gallery
To 5 December: Charles Sturt University BA Photography graduates
10 December – 16 January: The State of Art: Peace
17 December – 9 January: Albury TAFE Arts & Media graduates
From 4 February: Fred Williams, Pilbara series
From 18 February: Three's Company: the Book, the Picture and the Mirror.
Free admission. Access for the disabled.
Mon – Fri 10.30 – 5, Sat – Sun 10.30 – 4

Annandale Galleries

110 Trafalgar Street, Annandale 2038
Tel 02 9552 1699 Fax 02 9552 1689
annangal@ozemail.com.au
www.annandalegalleries.com.au
Directors: Bill and Anne Gregory
Australian and international contemporary art. Specialists in Aboriginal bark paintings and sculpture from Arnhem Land. European modern masters Chagall, Klein, Matisse and Picasso.
Tues – Sat 11 – 5

Artarmon Galleries

479 Pacific Highway, Artarmon 2064
Tel/Fax 02 9427 0322
www.artarmongalleries.com.au
In 2005 we celebrate fifty years at Artarmon: Anniversary Exhibition (July), Venice Winterlude (August), Preece (September), Collins & Worth (October) and 40 Year Tribute to Strachan (November).
Mon – Fri 10 – 5, Sat 11 – 3, closed public holidays

Australian Galleries

15 Royston Street, Paddington 2021
Tel 02 9360 5177 Fax 02 9360 2361
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary Australian painting and sculpture by artists represented by Australian Galleries.
Mon – Sat 10 – 6

Australian Galleries, Works on Paper

24 Glenmore Road, Paddington 2021
Tel 02 9380 8744 Fax 02 9380 8755
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary Australian works on paper by artists represented by Australian Galleries.
Tues – Sat 10 – 6, Sun 12 – 5

Bandigan Art

39 Queen Street, Woollahra 2025
Tel 02 9328 4194
bandigan@ozemail.com.au
Monthly exhibitions of contemporary Aboriginal paintings, sculptures, fibre works and ceramics.
Tues – Sun 10 – 6

Barry Stern Gallery

19 Glenmore Road, Paddington 2021
Tel 02 9331 4676 Fax 02 9380 8485
bstern@zip.com.au
www.barrysterngalleries.com.au
Gallery Director: Dominic Maunsell
The longest-running gallery in Sydney, showing established and emerging Australian artists, including Aboriginal art. Specialising in the work of Emily Kame Kngwarreye.
Tues – Sat 11 – 5.30, Sun 1 – 5

Bathurst Regional Art Gallery

70–78 Keppel Street, Bathurst 2795
Tel 02 6331 6066 Fax 02 6332 5698
brag@bathurst.nsw.gov.au
www.bathurst.nsw.gov.au
www.hillendart.com.au
A diverse exhibition program changing every six to eight weeks. 2004–05 highlights: contemporary works from Hill End, the Jean Bellette retrospective, emerging and established artists and more.
Tuesday – Saturday 10 – 5, Sunday & Public Holidays 11 – 2, Monday by appointment

Boutwell Draper Gallery

82–84 George Street, Redfern 2016
Tel 02 9310 5662 Fax 02 9310 5851
info@boutwelldraper.com.au
www.boutwelldraper.com.au
Directors: Susan Boutwell and James Draper
Contemporary Art – Australian, International and Aboriginal. Painting, sculpture, photography, ceramics, video, installation, holograms and performance.
Wed – Sat 11 – 5

Boyd Fine Art

Struggletown Fine Arts Complex
Sharman Close, Harrington Park 2567
Tel 02 4648 2424 Fax 02 4647 1911
mboyd@localnet.com.au
Gallery complex including award-winning restaurant. Monthly exhibition program.
Wed – Sun 10 – 5

Brenda Colahan Fine Art

PO Box 523, Paddington 2021
Tel 02 9328 3137
Mobile 0414 377 227
BrendaColahan@bigpond.com
www.bcfa.com.au
Specialising in the procurement and resale of modern and contemporary fine art; investment advice, appraisal and valuation. BCFA permanently exhibits at Domayne Design, 84 O'Riordan Street Alexandria.

Brian Moore Gallery

294 Glenmore Road, Paddington 2021
Tel 02 9380 7100
Fax 02 9380 7161
info@brianmooregallery.com.au
www.brianmooregallery.com.au
Monthly exhibitions of contemporary Australian painting, sculpture and works on paper. Representing leading and emerging artists.
Tues – Sat 11 – 6

Broken Hill Regional Art Gallery

242–244 Argent Street, Broken Hill 2880
PO Box 448, Broken Hill 2880
Tel 08 8088 5491
Fax 08 8087 1411
bhartgal@pcpro.net.au
http://artgallery.brokenhill.nsw.gov.au
Featuring six gallery spaces, ART SHOP and café. Celebrating over 100 years of art with over 1500 works in collection.
Mon – Sat 10 – 5, Sun 10 – 4

Campbelltown City Art Gallery

Art Gallery Road, cnr Camden and Appin Roads, Campbelltown 2560
Tel 02 4645 4333
Fax 02 4645 4385
art.gallery@campbelltown.nsw.gov.au
www.campbelltown.nsw.gov.au
Changing exhibitions of national and regional art. Also featuring Japanese Garden and Tea-house, Sculpture Garden and art workshop centre.
10 December – 16 January: ARTEXPRESS – showcasing the work of Year 12 Visual Arts students in New South Wales schools
22 January – 27 February: Katthy Cavaliere, Suspended moment – an exploration of the artist's childhood memories through performance and installation works; Dino Rogliani, an exhibition of bronze figurative sculptures.
Tues – Sat 10 – 4, Sun 12 – 4,

Christopher Day Gallery

cnr Elizabeth and Windsor Streets, Paddington 2021
Tel 02 9326 1952
Fax 02 9327 5826
Mobile 0418 403 928
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Quality traditional and modern masters for sale. Sole agent in New South Wales for Ken Johnson and Graeme Townsend. Works normally in stock include Blackman, Dobell, Forrest, Heysen, Lindsay, Olsen, Rees and Streeton.
Mon – Sat 11 – 6, or by appointment

Coffs Harbour City Gallery

Rigby House, cnr Coff and Duke Streets, Coffs Harbour 2450
Tel 02 6648 4861
Fax 02 6648 4862
16 December – 5 February: FLESH: works from the Alex McKay Collection of Erotic Art. Artists include Fred Williams, James Cant, Janet Cumbræ Stewart, Brett Whiteley, Julia Ciccarone and Tim Johnson
From 9 February: Australian Naive Art: 1970 to the present day. Artists include Ian Abdulla, Sam Byrne, Henri Bastin, Lorna Chick, Harry Wedge, Irvine Homer and Bill Yaxley.
Wed – Sat 10 – 4



Bill Henson, *Untitled, n.d.*, silver gelatin photograph, 710 x 510mm, courtesy Coffs Harbour City Gallery

Collins & Kent Fine Art

7 Macquarie Street, Sydney 2000
17 and 25 Opera Quays, East Circular Quay, Sydney 2000
Tel 02 9252 3993 Fax 02 9252 3995
collinskent@ozemail.com.au
www.collinskent.com.au
Director: Colin Diamond
Gallery Director: Anna Layard
Exhibiting original international fine art including: Bacon, Bonnard, Braque, Calder, Cézanne, Chagall, Chahine, Cocteau, Dali, Delaunay, Derain, Dix, Dufy, Giacometti, Goya, Hockney, Kandinsky, Klee, Laurencin, Legrand, Manet, Marini, Masson, Matisse, Menpes, Minaux, Miró, Moore, Motherwell, Picasso, Pissarro, Rembrandt, Renoir, Roig, Rouault, Tobiasse, van Velde and Vuillard
7 – 27 December: Marc Chagall
Mon – Sat 10 – 8, Sun 10 – 7

Conny Dietzschold Gallery Sydney/Cologne

2 Danks Street, Waterloo 2017
Tel 02 9690 0215 Fax 02 9690 0216
info@conny-dietzschold.de
www.conny-dietzschold.de
International contemporary art including painting, sculpture, installation, photography, video and new media, focusing on new tendencies in conceptual, concrete and constructive art.
Tues – Sat 11 – 6

Cooks Hill Galleries

67 Bull Street, Newcastle 2300
Tel 02 4926 3899 Fax 02 4926 5529

mahmw@hunterlink.net.au

www.cookshill.com

Representing Arthur Boyd, Sidney Nolan, Fred Williams, Charles Blackman, John Olsen, John Perceval, Russell Drysdale, Norman Lindsay, Brett Whiteley, Tom Roberts, Arthur Streeton, Frederick McCubbin, Ray Crooke, Jeffrey Smart and Charles Conder.

December: Rod Bathgate, pastel paintings; Shirley Bennetts, whimsical paintings; Phillip Pomroy, paintings of the New South Wales landscape

January: Gallery closed

February: Shannon Woodward, cubist oil paintings.

Fri, Sat and Mon 11 – 6, Sun 2 – 6, or by appointment

Defiance Gallery

47 Enmore Road, Newtown 2042
Tel 02 9557 8483 Fax 02 9557 8485

crswann@bigpond.net.au

www.defiancegallery.com

Director: Campbell Robertson-Swann

Manager: Lauren Harvey

Please see website for exhibition schedule.

Sculpture and painting from established and emerging Australian artists. Representing

Angus Adameitis, Tom Arthur, Janik

Bouchette, Grace Burzese, Pamela Cowper,

Rachel Douglass, Mark Draper, Ivor Fabok,

Peter Godwin, Ulvi Haagensen, Madeleine

Halliday, Nigel Harrison, Paul Hopmeier,

David Horton, Geoff Ireland, Jennifer

Johnson, Ian McKay, Brian Koerber, Anita

Larkin, Michael Le Grand, Russell McQuilty,

Brad Munro, Campbell Robertson-Swann,

Tony Slater, Phillip Spelman, David Teer,

Willemina Villari and David Wilson.

Wed – Sat 11 – 5

Delmar Gallery

144 Victoria Street, Ashfield 2131
Tel 02 9581 6070 Fax 02 9799 9449

rhoward@trinity.nsw.edu.au

www.trinity.nsw.edu.au

Regular curated exhibitions.

Thurs – Sun 11 – 4 during exhibitions

Dubbo Regional Gallery

PO Box 81, Dubbo 2830
Tel 02 6881 4342 Fax 02 6884 2675

gallery@dubbo.nsw.gov.au

www.dubbo.nsw.gov.au

Dubbo Regional Gallery is temporarily located at the Dubbo Branch, Macquarie Regional Library, cnr Macquarie and Talbragar Streets. Plans are currently underway for a new Gallery.

To 23 January: 'Interiors': Art of the Edges.

Mon – Fri 10 – 6, Sat 10 – 3, Sun 12 – 4

Eva Breuer Art Dealer

83 Moncur Street, Woollahra 2025
Tel 02 9362 0297 Fax 02 9362 0318

art@evabreuerartdealer.com.au

www.evabreuerartdealer.com.au

Specialising in museum quality paintings and works on paper by twentieth-century and contemporary artists. Changing exhibitions monthly.

Tues – Fri 10 – 6, Sat 10 – 5, Sun 1 – 5

Falls Gallery

161 Falls Road, Wentworth Falls 2782
Tel 02 4757 1139 Fax 02 4757 1139

fallsgall@pnc.com.au

www.fallsgallery.com.au

Etchings by Boyd, Olsen, Blackman, Sharpe, Shead, Leunig and Miller.

Contemporary ceramics by Peascod, Halford, Barrow, Rushforth and others.

Wed – Sun 10 – 5

Galeria Aniela Fine Art and Sculpture Park

261A Mount Scanzi Road,
Kangaroo Valley 2577

Tel 02 4465 1494

aniela@shoal.net.au

www.galeriaaniela.com.au

High quality art from leading Australian, Aboriginal and international artists including

Boyd, Perceval, Blackman, Olsen, Crooke,

Dunlop, Billy Stockman, Petyarre,

Napangardi. Purpose-designed gallery, set

against the backdrop of the magnificent

Kangaroo Valley escarpment on 3 ha of

sculptured park. Only two hours South of

Sydney but a world away from the main

stream of commercial galleries and the

busy city.

Fri – Sun 11 – 4, or by appointment

Gallery 460 and Sculpture Park

460 Avoca Drive, Green Point,
Gosford 2251

Tel 02 4369 2111 Fax 02 4369 2359

g460@gallery460.com

www.gallery460.com

Fine arts dealer, predominantly twentieth-

century figurative works; changing

exhibitions, eight-hectare sculpture park.

Tues – Sun 10 – 5, Sydney office by

appointment

Gallery Gondwana Australia

7 Danks Street, Sydney 2000

Tel 02 8399 3492 Fax 02 9130 1873

fineart@gallerygondwana.com.au

www.gallerygondwana.com.au

Director: Roslyn Premont Lali

Presenting the best in Aboriginal fine art,

Australian design and arts from the Pacific

region. Consultants for architectural

interiors, investment services and specialist

collection management. Public

presentations and art talks available.

Curatorial: Public and private collections,

special events, touring exhibitions.

Tues – Sat 11 – 5, or by appointment

Gallery Savah

20 Glenmore Road, Paddington 2021

Tel 02 9360 9979 Fax 02 9331 6993

savah@savah.com.au

www.savah.com.au

Director: Savah Hatzis

Changing monthly exhibitions. Representing Australian and international artists in paintings and graphics. Specialists in Aboriginal painting from the Utopia Region, NT. Works by Charles Blackman, Arthur Boyd, David Boyd, Frank Hodgkinson, Emily Kngwarreye, Glory Ngarla, Anna Petyarre, Gloria Petyarre, Nancy Petyarre, Minnie Pwerle, Emanuel Raft, David Rankin, Al Skaw, Philip Stallard, Nico Vrielink, Barbara Weir and James Whittington.

Tues – Sun 11 – 6

Gitte Weise Gallery

56 Sutherland Street, Paddington 2021

Tel/Fax 02 9360 2659

weisegal@chilli.net.au

www.gitteweisegallery.com

Gitte Weise Gallery (formerly Kunst) exhibits

and represents work by contemporary

Australian and international artists.

Established 1992.

Tues – Sat 11 – 6, or by appointment

Goulburn Regional Art Gallery

Civic Centre, cnr Bourke and
Church Streets,

Goulburn 2580

Tel 02 4823 4443 Fax 02 4823 4456

artgallery@goulburn.nsw.gov.au

www.goulburn.nsw.gov.au

Exhibitions and public programs cover a

broad range of art and craft media with a

focus on contemporary regional practice.

Mon – Fri 10 – 5, Sat and public holidays

1 – 4, or by appointment

Gould Galleries

110 Queen Street, Woollahra 2025

Tel 02 9328 9222 Fax 02 9328 9200

art@gouldgalleries.com

www.gouldgalleries.com

Extensive selection of important Australian

artists from 1880 to the present day.

Advisers to corporate and private clients.

Valuations, restorations, paintings

purchased. Significant works by Howard

Arkley, Charles Blackman, Arthur Boyd,

John Brack, Andrew Browne,

Criss Canning, Peter Cooley, Ray Crooke,

William Dobell, Russell Drysdale, Donald

Friend, Rosalie Gascoigne, James Gleeson,

Linde Ivimey, David Larwill, Norman

Lindsay, Frederick McCubbin, Sidney Nolan,

John Olsen, John Perceval, Lloyd Rees,

Arthur Streeton, Albert Tucker,

Brett Whiteley and Fred Williams.

Mon – Fri 11 – 6, Sat 11 – 5, Sun 2 – 5

Gow Langsford Gallery

2 Danks Street, Waterloo 2017

Tel 02 9699 1279 Fax 02 9699 1379

info@gowlangsfordgallery.com.au

www.gowlangsfordgallery.com

Director: Gary Langsford

Gallery Manager: Kirsty Divehall

Representing and exhibiting leading

contemporary artists from Australia, New

Zealand and beyond. Curated exhibitions of

international art also form an important part

of the Gallery's exhibition schedule, with

past artists including Spencer Tunick, Cy Twombly, Damien Hirst, Donald Judd and more.

To 18 December: Matthys Gerber.

Tues – Sat 11 – 6

Grantpirrie

86 George Street, Redfern 2016

Tel 02 9699 9033 Fax 02 9698 8943

info@grantpirrie.com

www.grantpirrie.com

Directors: Stephen Grant and Bridget Pirrie

Exhibiting Australian, international and

Indigenous contemporary art, the gallery

challenges convention by exploring

boundaries and questioning tradition.

Tues – Fri 11 – 6, Sat 11 – 5

Groundfloor Gallery

39 Cameron Street (off Gipps St)

Balmain 2041

Tel 02 9555 6102

Fax 02 9555 6104

info@groundfloorgallery.com

www.groundfloorgallery.com

Director: Jeannette Mascolo

A broad range of contemporary visual art,

sculpture and photography by leading

Australian and international artists. Visit

our website for our extensive online

stockroom selection.

Wed – Fri 11 – 6, Sat – Sun 12 – 5

Hardware Fine Art

62 Mitchell Street, St Leonards 2065

Tel 02 9437 5059 Fax 02 9901 3141

hardwarefineart@iprimus.com.au

Continuous exhibitions of contemporary

Australian art in a variety of mediums.

Friendly gallery, friendly dogs.

Tues – Sat 11 – 5

Harrington Street Gallery

17 Meagher Street, Chippendale 2008

Tel/Fax 02 9319 7378

Artists' cooperative established in 1973.

A new exhibition is mounted every three

weeks throughout the year from February

to December.

Tues – Sun 10 – 4

Harris Courtin Gallery

26 Glenmore Road, Paddington 2021

Tel 02 9368 7950 Fax 02 9368 7943

art@harriscourtingallery.com.au

www.harriscourtingallery.com.au

Original works by emerging and mid-career

Australian artists.

Gallery 1: December – January:

Gallery Artists Group Show

21 December – 3 January: Gallery closed

1 – 27 February: Lara Ivanovic

Gallery 2: Changing monthly group

exhibitions by gallery artists.

Tues – Sun 10 – 6

Hogarth Galleries

7 Walker Lane, Paddington 2021
Tel 02 9360 6839 Fax 02 9360 7069
info@hogarthgalleries.com
www.aboriginalartcentres.com

Director: Melissa Collins

Contemporary Aboriginal art from Cape York, central and western deserts, Arnhem Land and Western Australia. Diverse stockroom includes paintings on canvas and on paper, bark works, carvings and weavings.
Tues – Sat 10 – 5

Ivan Dougherty Gallery

UNSW College of Fine Arts
Selwyn Street, Paddington 2021
Tel 02 9385 0726 Fax 02 9385 0603
idg@unsw.edu.au

www.cofa.unsw.edu.au/galleries/idg/news

Ivan Dougherty Gallery mounts approximately ten exhibitions each year, focussing on twentieth century and contemporary Australian and international art of all disciplines.

To 18 December: MASTERS of COFA 2004
20 December – 31 January: Gallery closed
1 – 26 February: Postgraduate Summer Program (assessment exhibitions changing weekly).

Mon – Sat 10 – 5, closed Sun and public holidays

Jinta Desert Art Gallery

Ground Floor, 120 Clarence Street
(cnr King and Clarence Streets),
Sydney 2000

Tel 02 9290 3639 Fax 02 9290 3631
Art@jintaart.com.au

www.jintaart.com.au

Australia's leading Aboriginal art gallery exhibiting collectable works by Australia's finest Aboriginal artists from the Central and Western Deserts.

Mon – Sat 10 – 6, after hours by appointment

John Gordon Gallery

360 Harbour Drive, Coffs Harbour 2450
Tel 02 6651 4499 Fax 02 6651 1933

info@johngordongallery.com

www.johngordongallery.com

Contemporary Australian and Indigenous art. Artists exhibiting this year include John Dahlsen, Melissa Hirsch, Idris Murphy, Jon Rhodes and Liz Stops.

Mon – Fri 9 – 5, Sat 9 – 4,
Sun by appointment

The Ken Done Gallery

1 Hickson Road, The Rocks, Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884

gallery@done.com.au

www.done.com.au

A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef and outback. Recent original works on canvas and paper, limited-edition prints and posters, bookshop and art-related products. Daily 10 – 5.30, closed Christmas Day only

King Street Gallery

613 King Street, Newtown 2042
Tel/Fax 02 9519 0402

kingst@bigpond.net

www.kingstreetgallery.com.au

Viewing of larger-scale works by gallery artists.

Open by appointment

King Street Gallery on Burton

102 Burton Street, Darlinghurst 2010
Tel/Fax (02) 9360 9727

kingst@bigpond.net

www.kingstreetgallery.com.au

Representing: Jo Bertini, Andrew Christofides, Elisabeth Cummings, Gail English, Anne Ferguson, Salvatore Gerardi, Jon Gintzler, Robert Hirschmann, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Constantine Nicholas, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kim Spooner, John Turier and Emma Walker. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program. Exhibiting regularly at Span Galleries in Melbourne.
Tues – Sat 11 – 6

Lake Macquarie City Art Gallery

1A First Street, Booragul 2284
Tel 02 4965 8260 Fax 02 4965 8733

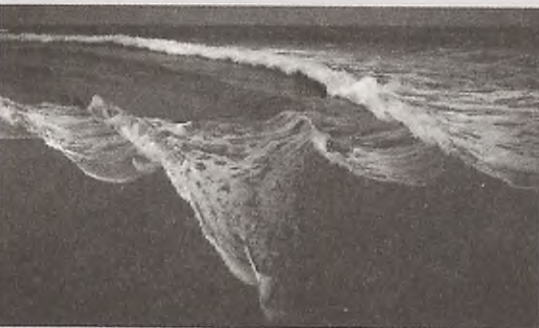
artgallery@lakemac.nsw.gov.au

www.lakemac.com.au

Located on the shores of beautiful Lake Macquarie, the gallery precinct consists of an award winning purpose-built gallery, sculpture park, mosaic pathway, expansive leafy grounds, and the historic Awaba House Restaurant Cafe.

10 December – 30 January: Great Escapes: an exhibition of twenty-first century meditations on the sublime in landscape, with water as the leitmotif.

Tues – Sun 10 – 5



Daniel Crooks, Static no. 7, 2003, video still, courtesy of the artist and Sherman Galleries, Sydney

Legge Gallery

183 Regent Street, Redfern 2016
Tel 02 9319 3340 Fax 02 9319 6821

legge@intercoast.com.au

www.leggegalleries.com

Representing Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Rox De Luca, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, Julie Harris, Steve Harrison, David Hawkes, Catherine Hearse, Bruce Howlett, Bryan King, Steve Kirby,

Ingo Kleinert, Pat Larter, Richard Lewer, Peter Liiri, Emma Lohmann, Tony McDonald, Glenn Murray, Derek O'Connor, Kathryn Orton, Peggy Randall, James Rogers, Kerry Russell, Evan Salmon, John Smith and Beryl Wood.
Tues – Sat 11 – 6

Libby Edwards Galleries

47 Queen Street, Woollahra 2025
Tel 02 9362 9444 Fax 02 9362 9088

syd@libbyedwardsgalleries.com

www.libbyedwardsgalleries.com

Manager: Katie Edwards

Assistant: Kate Melhuish

Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists.

Mon – Sat 11 – 6, Sun 2 – 5

Lismore Regional Gallery

131 Molesworth Street, Lismore 2480
Tel 02 6622 2209 Fax 02 6622 2228

artgallery@lismore.nsw.gov.au

www.lismore.nsw.gov.au/gallery

Celebrating 50 years with displays from the permanent collection, exhibitions of local and touring Australian art and international exhibits.

Tues – Fri 10 – 4, Sat 10.30 – 2.30

Liverpool Street Gallery

243a Liverpool Street, East Sydney 2010
Tel 02 8353 7799 Fax 92 8353 7798

info@liverpoolstgallery.com.au

www.liverpoolstgallery.com.au

Representing Rick Amor, John Beard, Steven Harvey, David Keeling, John Kelly, Kevin Lincoln, Peter Sharp, Kate Turner, Dick Watkins and Karl Wiebke.

Tues – Sat 10 – 6

Macquarie University Art Gallery

Vice Chancellors Office, Building E11A
North Ryde 2109

Tel 02 9850 7437 Fax 02 9850 7565

rdavis@vc.mq.edu.au

A changing exhibition program with related publications, education and public programs for the campus community, schools and the general community.

To mid-January: Fresh Fields:

Charles Nodrum Collection, surveying the generation of Australian artists from the 1960s and 1970s

February: Every Wednesday: Sculpture

Under the Stars: An enchanting evening, engaging in a twilight tour of the Macquarie University Sculpture Park. Meet at Building E11A, Macquarie University at 6.30pm.

Duration: approximately 90 minutes. A light supper of cheese and crackers will be served at the conclusion of the evening.

BYO wine. Bookings essential, phone

Kirri Hill on (02) 9850 7437 or email

khill@vc.mq.edu.au

Mon – Thurs 10 – 5, Sat 10 – 4 for major exhibitions

Maitland Regional Art Gallery

230 High Street, Maitland 2320
Tel 02 4934 9859 Fax 02 4933 1657

artgallery@maitland.nsw.gov.au

www.maitland.nsw.gov.au/artgallery/

Maitland Regional Art Gallery hosts a vibrant calendar of ever changing exhibitions which promote visual arts and craft in the region.

3 December – 18 January: Nigel Thomson, 'Critical Realist' is a touring exhibition providing the opportunity to re-evaluate Thomson's powerful work and unique vision. Along with sculptor John Turier

21 – 30 January: Maitland International Salon of Photography.

From 4 February: Celebrating 50 years since the devastating 1955 floods.

Tues – Sun 10 – 5, closed Mondays

and public holidays

Manly Art Gallery and Museum

West Esplanade (next to Oceanworld)
PO Box 82, Manly 1655

Tel 02 9949 1776 Fax 02 9948 6938

artgallery@manly.nsw.gov.au

www.manly.nsw.gov.au

Director: Therese Kenyon

3 December – 16 January: Peter Kingston, Harbour lights; Stephen Marr, Moving Pictures

28 January – 27 February: Beyond Earth:

exploring the plastic limits of clay;

Lex Dickson, recent work

To March: 'Itsy Bitsy Teeny Weeny', a brief history of the bikini.

Tues – Sun 10 – 5

Martin Browne Fine Art

at 22 Macleay Street

22 Macleay Street, Potts Point 2011

Tel 02 9331 0100 Fax 02 8356 9511

mbrowne@ozemail.com.au

www.martinbrownefineart.com

A selection of contemporary Australian art works by Ildiko Kovacs, Neil Frazer, Christine Johnson, Aida Tomescu, Chris Langlois, Rozee Cutrone, A. J. Taylor, Savannahdary Vongpoothorn and Michael Cusack.

Tuesday – Sunday 11 – 6

Martin Browne Fine Art

at the Yellow House

57-59 Macleay Street, Potts Point 2011

Tel 02 9331 7997 Fax 02 9331 7050

mbfayellowhouse@ozemail.com.au

www.martinbrownefineart.com

Tuesday – Sunday 11 – 6

Michael Carr Art Dealer

124A Queen Street, Woollahra 2025
Tel 02 9327 3011 Fax 02 9327 3155

info@michaelcarr.net

www.michaelcarr.net

Sale and exhibition of international and Australian paintings and sculpture, representing Ron Robertson-Swann, Michael Taylor, Pat Harry, Judy Cassab, Richard Allen, James McGrath, Tony Lloyd, Darren Wardle, Stephen Haley and David Harley.

Tues – Fri 10 – 6, Sat 10 – 5, Sun 12 – 5

Michael Nagy Fine Art

53 Jersey Road, Woollahra 2025
Tel 02 9327 2966 Mobile 0410 661 014
michael@nagysfineart.com.au
www.nagysfineart.com.au
Michael Nagy Fine Art exhibits contemporary Australian art and modern Australian and international art.
Tues – Sat 11 – 6, Sun 12 – 5

Miles Gallery

Shop 17, Dural Mall, Kenthurst Road, Round Corner, Dural 2158
Tel 02 9651 1688
Phillip Hay, sculpture; Wayne Miles, Sydney series on glass; local and other artists. Works on paper, investment and decorative. Expert framing and restoration.
Mon – Fri 9 – 5.30, Sat 9 – 3, Sun 10 – 3
Closed first Sunday of each month, and public holidays

MLC Gallery

449 Harris Street, Ultimo 2007
Tel 02 9692 9222 Fax 02 9692 9733
info@mlcgallery.com.au
www.mlcgallery.com
Director: Miriam Cabello
MLC Gallery represents new, emerging and minority group artists in the hopes of building and enhancing awareness of community issues.
To 12 December: Patricia Casey and Laura Stekovic: Silent Gestures
13 – 24 December: Diversified Artists: Festive Collection, a collection of works to celebrate the Christmas season
5 – 30 January: Victor Cabello: Kinetic
31 January – 27 February: Ines Ullmann: Framed Freedom.
Mon – Fri 11 – 5, Sat – Sun 11 – 4

Moree Plains Gallery

cnr Frome & Heber Streets, Moree 2400
Tel 02 6757 3320 Fax 02 6752 7173
mpgall@northnet.com.au
www.moreeplainsgallery.org.au
Moree Plains Gallery is located on the Newell Highway in north-western New South Wales and presents a program of travelling and local exhibitions, along with a permanent display of Aboriginal artefacts in the Vault Keeping Place.
To 11 December: Mood & Moment: selected watercolours from the Newcastle Region Art Gallery
17 December – 29 January: Gallery Society Exhibition
From 4 February: The Touring Blake Prize for Religious Art (The Blake Society). Free admission.
Mon – Fri 10 – 5, Sat 10 – 2, or by appointment

Museum of Contemporary Art

140 George Street, Circular Quay, The Rocks, Sydney 2000
Tel 02 9252 4033 Fax 02 9252 4361
www.mca.com.au
To 30 January: Destiny Deacon
To 6 February: Lee Bul

15 December – 6 March: Bridget Riley. Admission FREE thanks to leading sponsor Telstra.
Daily 10 – 5, closed Christmas Day

New Contemporaries

Level 3, South QVB (Town Hall end), George Street, Sydney 2000
Tel 02 9268 0316 Fax 02 9264 8711
newcontemporaries@iprimus.com.au
www.newcontemporaries.com.au
Newcontemporaries is a non-commercial gallery located in the Queen Victoria Building, Sydney. The gallery accommodates a wide range of events, including one-person shows and thematic exhibitions.
Mon – Sat 11 – 5, Sun 11 – 4

New England Regional Art Museum

Kentucky Street, Armidale 2350
Tel 02 6772 5255 Fax 02 6771 2397
neram@northnet.com.au
www.neram.com.au
Director: Dr Janice Lally
Home of the Howard Hinton, Chandler Coventry and NERAM Collections. Regularly changing exhibitions. Facilities include eight gallery spaces, café, museum shop, artist studio, public art space and a video/conference theatre. The Museum of Printing is now open.
Daily 10 – 5

Newcastle Region Art Gallery

1 Laman Street, Newcastle 2300
Tel 02 4974 5100 Fax 02 4974 5105
artgallery@ncc.nsw.gov.au
www.newcastle.nsw.gov.au/go/artgallery
The gallery plays a key role in stimulating cultural life in the Hunter Region through its diverse public programs and changing local, national and international exhibitions.
Tues – Sun 10 – 5, public holidays 2 – 5, closed Good Friday and Christmas Day

Nimbin Artists Gallery

49 Cullen Street, Nimbin 2480
Tel 02 6689 1444 Fax 02 6689 1710
Regular exhibitions featuring artists living and working in and around Nimbin and the North Coast. Painters include Christine Robinson, Ian Pearson, Shirley Miller, Margie Rojo and many more. Sculpture, ceramics, engraved glass, prints, jewellery, felt, furniture and other artforms are also featured.
Daily 10 – 4

Nimbin Regional Gallery

81 Cullen Street, Nimbin 2480
Tel 02 6689 0041
Special exhibitions changing every two to three weeks.
Daily 10 – 4

Paddington Contemporary

241 Glenmore Road, Paddington 2021
Tel 02 9331 1195 Fax 02 9331 1196
Mobile 0413 884 151
Contemporary art by leading Australian and international artists. New exhibitions each month.
Tues – Fri 12 – 7, Sat 10 – 7, Sun 11 – 5

Ray Hughes Gallery

270 Devonshire Street, Surry Hills 2010
Tel 02 9698 3200 Fax 02 9699 2716
info@rayhughesgallery.com
www.rayhughesgallery.com
Representing Australian and Chinese contemporary art and German expressionist prints and drawings.
Tues – Sat 10 – 6

Rex Irwin Art Dealer

1st Floor, 38 Queen Street, Woollahra 2025
Tel 02 9363 3212 Fax 02 9363 0556
brettballard@rexirwin.com
www.rexirwin.com
The gallery represents important Australian and international artists as well as emerging artists. A changing exhibition program every 3–4 weeks and an impressive stock room viewable by appointment.
Tues – Sat 11 – 5.30, or by appointment

Richard Martin Art

104 Glenmore Road, Paddington 2021
Tel/Fax 02 9360 3353
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
Buying and selling modern and contemporary Australian art. Regular exhibitions of prominent and emerging Australian contemporary artists.
Tues – Sun 11 – 6

Robin Gibson Gallery

278 Liverpool Street, Darlinghurst 2010
Tel 02 9331 6692 Fax 02 9331 1114
rob@robogibson.com.au
www.robingibson.net
Established and emerging artists, Australian and international. Exhibitions change monthly. Valuations (Cultural Gifts Program, probate and insurance). Investment and/or collection advice.
Tues – Sat 11 – 6

Roslyn Oxley9 Gallery

Soudan Lane (off 27 Hampden Street), Paddington 2021
Tel 02 9331 1919 Fax 02 9331 5609
oxley9@roslynoxley9.com.au
www.roslynoxley9.com.au
Australian and international contemporary art. Representing James Angus, Hany Armanious, Robyn Backen, Angela Brennan, The Estate of Robert Campbell Jnr, Tony Clark, Bill Culbert, Destiny Deacon, John Firth-Smith, Fiona Foley, Dale Frank, Jacqueline Fraser, The Estate of Rosalie Gascoigne, Fiona Hall, Louise Hearman, Bill Henson, Yayoi Kusama,

Lindy Lee, Linda Marrinon, Mandy Martin, Tracey Moffatt, TV Moore, Callum Morton, Nell, David Noonan, Bronwyn Oliver, Michael Parekowschi, Patricia Piccinini, Julie Rrap, Vivienne Shark LeWitt, Nike Savvas, Kathy Temin, Jenny Watson, John Wolseley and Anne Zahalka.
Tues – Fri 10 – 6, Sat 11 – 6

Sherman Galleries

16–20 Goodhope Street, Paddington 2021
Tel 02 9331 1112 Fax 02 9331 1051
info@shermangalleries.com.au
www.shermangalleries.com.au
Peter Atkins, Gordon Bennett, Lauren Berkowitz, Marion Borgelt, Dadang Christanto, Shaun Gladwell, Anne Graham, Cai Guo-Qiang, Michael Johnson, Janet Laurence, Michael Lindeman, Richard Long, Hilarie Mais, Dani Marti, Clinton Nain, Simeon Nelson, Vanila Netto, Robert Owen, Mike Parr, Jacky Redgate, Stelarc, Tim Storrier, Imants Tillers, Kimio Tsuchiya, Jennifer Turpin, Hossein Valamanesh, Guan Wei, Philip Wolfhagen, Xu Bing, John Young, Estate of John Davis and Estate of Paul Partos.
To 4 December: site: [unseen] Sherman Galleries @ Danks St
To 18 December: Festivus 04 – ONE OF
19 December – 19 January: Gallery closed
20 January – 5 February: Text Me – An exploration of body language; Deborah Paauwe
From 10 February: Lynne Roberts–Goodwin
Tues – Fri 10 – 6, Sat 11 – 6, Sun 12 – 5

S.H. Ervin Gallery

National Trust Centre
Watson Road, Observatory Hill, (off Argyle Street), The Rocks, Sydney 2000
Tel 02 9258 0173 Fax 02 9258 1110
shervgall@nsw.nationaltrust.org.au
www.nsw.nationaltrust.com.au
This major public art museum presents a program of changing exhibitions which examine historical and contemporary Australian art. See website for details.
Tues – Fri 11 – 5, Sat – Sun 12 – 5, closed Mon and public holidays

Sir Hermann Black Gallery & Sculpture Terrace

Level 5, Wentworth Building, cnr Butlin Avenue and City Road, University of Sydney 2006
Tel 02 9563 6053 Fax 02 9563 6029
gallery@usu.usyd.edu.au
www.sirhermannblackgallery.com
Curator: Nick Vickers
The Sir Hermann Black Gallery and Sculpture Terrace is the University of Sydney Union's gallery. The gallery hosts exhibitions from contemporary artists and from the union's art collection, as well as curated exhibitions of sculpture on the terrace.
Tues – Sat 11 – 4

SOHO Galleries

104 Cathedral Street, Sydney 2011
Tel 02 9326 9066 Fax 02 9358 2939
art@sohogalleries.net
www.sohogalleries.net
Director: Nigel Messenger
Innovative contemporary art including paintings, sculpture, glass and works on paper, by emerging and established artists.
Tues – Sun 12 – 6

Stills Gallery

36 Gosbell Street, Paddington 2021
Tel 02 9331 7775 Fax 02 9331 1648
photoart@stillsgallery.com.au
www.stillsgallery.com.au
Contemporary Photomedia.
Representing: Brook Andrew, Narelle Autio, Pat Brassington, Christine Cornish, Brenda L Croft, Sandy Edwards, Marilyn Fairskye, Anne Ferran, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Glenn Sloggett, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang.
To 18 December: Narelle Autio
19 December – 27 January: Gallery closed.
Tues – Sat 11 – 6

Tim Olsen Gallery

76 Paddington Street, Paddington 2021
Tel 02 9360 9854 Fax 02 9360 9672
tim@timolsengallery.com
www.timolsengallery.com
Specialising in contemporary Australian painting and sculpture. Changing exhibitions by gallery artists including John Olsen, David Larwill, Philip Hunter, David Bromley, Melinda Harper and Matthew Johnson.
December: Group Exhibition, gallery artists
January: Dirk Westphal
February: Marnie Wark.
Tues – Fri 11 – 6, Sat 11 – 5

Tom Mathieson Australian Art and Investment Gallery

280 Rocky Point Road, Ramsgate 2217
Tel 02 9529 6026 Fax 02 9529 0929
info@tommathiesongallery.com.au
www.tommathiesongallery.com.au
Quality investment art since 1976.
Representing John Allcot, Alan D. Baker, Charles Blackman, Arthur Boyd, David Boyd, John Coburn, Robert Dickerson, William Dobell, Pro Hart, Diana Lane, Norman Lindsay, Max Mannix, Albert Namatjira, Sidney Nolan, Margaret Olley, Hugh Sawrey, Tim Storrier, Maynard Waters, James Willebrant, Reinis Zusters and more.
To view all works exhibited visit our website.
Daily 10 – 5

Touch of Mandela Gallery

1-5 Hickson Road
The Rocks, Sydney 2000
Tel 02 9252 1000 Fax 02 9252 1077
info@touchofmandela.com.au
www.touchofmandela.com.au
Continuous exhibition of the signed,

numbered, limited edition lithographs by Nelson Mandela, former President of South Africa and Nobel Laureate. The gallery also features changing exhibitions of internationally renowned, contemporary artists. Currently Velaphi Mazimba also available.
Daily 10 – 6

Trevor Victor Harvey Gallery

515 Sydney Road, Seaforth 2092
Tel 02 9907 0595 Fax 02 9907 0657
trevorharvey@tvhgallery.com.au
www.tvhgallery.com.au
Directors: Trevor and Skii Harvey
Contemporary Australian and international art. Monthly exhibition program and extensive stockroom.
Tues – Sat 11 – 6, Sun 12 – 5

Utopia Art Sydney

2 Danks Street, Waterloo 2017
Tel 02 9699 2900 Fax 02 9699 2988
utopiaartsydney@ozemail.com.au
Representing contemporary Australian artists including John Bursill, Liz Coats, Tony Coleing, Marea Gazzard, Christopher Hodges, Emily Kame Kngwarreye, Peter Maloney, Makinti Napanangka, Walangkura Napanangka, Ningura Napurrula, Gloria Petyarre, Lorna Naganangka, Angus Nivison, Kylie Stillman, Ronnie Tjampitjinpa, Warlimpirrnga Tjapaltjarri, George Tjungurrayi, George Ward Tjungurrayi and John R Walker. Utopia Art Sydney represents Papunya Tula Artists in Sydney.
Tues – Fri 10 – 5, Sat 11 – 5, or by appointment

UTS Gallery

University of Technology, Sydney
Level 4, 702 Harris Street, Ultimo 2007
Tel 02 9514 1652 Fax 02 9514 1228
utsgallery@uts.edu.au
www.utsgallery.uts.edu.au
Curator: Tania Creighton
UTS Gallery hosts a vibrant and active program of monthly changing exhibitions, showing local, national and international art practice, regularly focussing on work by emerging artists and designers.
6 – 17 December: UTS Student Degree Shows: design, architecture and fashion.
Enquiries 02 9514 8913
January – February: Gallery closed.
Tues – Fri 12 – 6

Wagner Art Gallery

39 Gurner Street, Paddington 2021
Tel 02 9360 6069 Fax 02 9361 5492
wagnerart@bigpond.com
www.wagnerartgallery.com.au
To mid-December: Susan Sheridan, new paintings; Judith White, new paintings
Mid-December – End-February: Summer Show: Annual and prestigious exhibition oriented towards the 'Collector'. Many of Australia's elite, established and emerging artists are represented.
24 December – Early January: Gallery closed.
Mon – Sat 10.30 – 6, Sun 1 – 6

Watters Gallery

109 Riley Street, East Sydney 2010
Tel 02 9331 2556 Fax 02 9361 6871
info@wattersgallery.com
www.wattersgallery.com
Watters Gallery opened in 1964.
The inaugural directors remain as current directors.
7 December – 15 January: Summer exhibition
19 December to 4 January: Gallery closed
19 January – 12 February: Special exhibition
From 15 February: Tony Tuckson, figurative works; Vicki Varvaressos, recent paintings.
Tues and Sat 10 – 5, Wed – Fri 10 – 7

Wollongong City Gallery

cnr Kembla and Burelli Streets, Wollongong East 2500
Tel 02 4228 7500 Fax 02 4226 5530
gallery@wollongong.nsw.gov.au
http://wgc.1earth.net
One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. Free admission.
11 December – 6 February: Michael Beare, Foibles and Fables
11 December – 13 February: People's Choice III: Personal favourites from the Gallery's collection selected by members of the local community
From 12 February: classART IV, outstanding works by 2004 HSC Visual Arts students from the Illawarra and surrounding regions
From 19 February: Brother Bill: Signs that offer advice for the relief and redemption of our world, with photographs by Tom Dion.
Tues – Fri 10 – 5, Sat – Sun and public holidays 12 – 4, closed Good Friday, Christmas Day, Boxing Day and New Years Day

Yuill|Crowley

5th Floor, 4-14 Foster Street, Surry Hills 2010
Tel 02 9211 6383 Fax 02 9211 0368
yuill_crowley@bigpond.com
Contemporary art.
Wed – Fri 11 – 6, Sat 11 – 4.30

ACT

ANU Drill Hall Gallery

Australian National University
Kingsley Street, (off Barry Drive), Acton 2601
Tel 02 6125 5832
Fax 02 6247 2595
dhg@anu.edu.au
http://info.anu.edu.au/mac/Drill_Hall_Gallery/index.asp
Director: Nancy Sever
To 19 December: ANU Art Collection
20 December – 22 February: Gallery closed

From 23 February: Places that name us: RAKA Award contemporary arts #3.
Wed – Sun 12 – 5

Beaver Galleries

81 Denison Street, Deakin 2600
Tel 02 6282 5294 Fax 02 6281 1315
mail@beavergalleries.com.au
www.beavergalleries.com.au
Canberra's largest private gallery. Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed café open daily.
25 December – 14 January: Gallery closed
15 January – 16 February: Group exhibition of selected gallery artists
From 17 February: Kati Thamo, prints; Jenny Orchard: Plant people – soul flowers, ceramics.
Daily 10 – 5

Chapman Gallery Canberra

31 Captain Cook Crescent, Manuka 2603
Tel 02 6295 2550 Fax 02 6295 2550
Director: Judith L. Behan
Quality Indigenous art always in stock. Exhibitions this quarter include Al Skaw, Papunya-Tula, Maningrida Mimi Carvings and Tim Johnson.
December: Wandjinas ochre and acrylic, mimi poles
January: Stock show 'Where deserts meet'
February: Mathew Lynn, paintings on canvas.
Wed – Sun 11 – 6

National Gallery of Australia

Parkes Place, Canberra 2600
Tel 02 6240 6502 Fax 02 6240 6561
www.nga.gov.au
To 30 January: Vivienne Westwood
From 10 December: Surface Beauty: photographic reflections on glass and china
From 18 December: Margaret Preston, Australian printmaker
To 6 March: Big Spooks, Children's Gallery.
Daily 10 – 5, closed Christmas Day

National Portrait Gallery

Old Parliament House, King George Terrace, Canberra 2600
Commonwealth Place, Canberra 2600
Tel 02 6270 8222 Fax 02 6270 8181
npg@dcita.gov.au
www.portrait.gov.au
One of only four in the world, The National Portrait Gallery has a permanent collection of portraits featuring people who have shaped the Nation – those who have made history and those who are making history.
OPH Daily 9 – 5, Commonwealth Place
Wed – Sun 10 – 5

Solander Gallery

10 Schlich Street, Yarralumla 2600
Tel 02 6285 2218 Fax 02 6282 5145
sales@solander.com.au
www.solander.com.au
Established 1974. Specialising in collections and investment art. Continuing exhibitions

and in stock prominent and emerging Australian contemporary artists including: Archer, Benjamin, Boyd, Cassab, P. Churcher, Coburn, Crooke, Cullen, de Teliga, Eccles, Fairbairn, Firth-Smith, Georgiadis, Grant, Griffen, Harry, Hattam, Hodgkinson, Jacks, Johns, Juniper, Kelly, Kngwarreye, Leach-Jones, Larter, Larwill, Lester, Leti, Looby, Lynn, Marzik, McInnis, Nolan, Olsen, Proud, Shead, Shearer, Sibley, Storrier, Warren and Woodward.
Until 23 December: Christmas sale
23 February: Gallery reopens.
Wed – Sun 10 – 5

Victoria

Adam Galleries

1st Floor, 105 Queen Street,
cnr Queen and Little Collins Streets
Melbourne 3000
Tel 03 9642 8677 Fax 03 9642 3266
nstott@bigpond.com
www.adamgalleries.com
Traditional and contemporary Australian and European paintings, prints, drawings and sculpture. Selected exhibitions of work by established artists throughout the year.
Mon – Fri 10 – 5, Sat 11 – 4 during exhibitions, or by appointment

Alcaston Gallery

11 Brunswick Street, Fitzroy 3065
Tel 03 9418 6444 Fax 03 9418 6499
art@alcastongallery.com.au
www.alcastongallery.com.au
Director: Beverly Knight, ACGA member.
Exhibiting contemporary Aboriginal art.
4 – 23 December: Painted Tuckerboxes from Bindi Inc. – Mwerre Anthurre Artists, Alice Springs NT; Seth Namatjira, solo exhibition
14 – 29 January: Peggy Napangardi Jones
4 – 26 February: Shorty Jangala Robertson, solo exhibition.
Mon – Fri 10 – 6, Sat 11 – 5, or by appointment

Alison Kelly Gallery

10 Woodside Crescent, Toorak 3142
Mobile 0417 542 691
ak@alisonkellygallery.com
www.alisonkellygallery.com
Specialising in works from remote communities in the Kimberley, Central and Western deserts, Arnhem Land and the Tiwi Islands.
By appointment only

Anna Schwartz Gallery

185 Flinders Lane, Melbourne 3000
Tel 03 9654 6131 Fax 03 9650 5418
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Established in 1982, Anna Schwartz Gallery

represents and exhibits leading contemporary artists, and works with a broad range of public and private collectors.
Tues – Fri 12 – 6, Sat 1 – 5, groups by appointment

arc Gallery, Yinnar

Main Street, Yinnar 3869
Tel 03 5163 1310 Fax 03 5163 1524
arcyinnar@net-tech.com.au
www.arcyinnar.org.au
Artist-run enterprise including a contemporary art gallery and studios.
Exceptional exhibition space with monthly changing thematic and private exhibitions.
Mon – Fri 12 – 4, Sat 11 – 3

ARC One Gallery

45 Flinders Lane, Melbourne 3000
Tel 03 9650 0589 Fax 03 9650 0591
mail@arc1gallery.com
www.arc1gallery.com
Representing Pat Brassington, Lyndell Brown & Charles Green, Peter Callas, Karen Casey, Rose Farrell & George Parkin, Sue Ford, Cherry Hood, Janet Laurence, Dani Marti, Ross Moore, Robert Owen, David Ralph, Eugenia Raskopoulos, Jacky Redgate, Julie Rrap, Wilson Sheih, Phaptawan Suwannakudt, Imants Tillers and Guan Wei.
Tues – Fri 11 – 5, Sat 11 – 4

Arts Project Australia

24 High Street, Northcote 3070
Tel 03 9482 4484 Fax 03 9482 1852
apa@hard.net.au
www.artsproject.com.au
Regular shows of work by 'outsider' and 'self-taught' artists. Large collection of works in stock.
Mon – Fri 9 – 4, Sat 10 – 12, or by appointment

Australian Galleries

35 Derby Street, Collingwood 3066
Tel 03 9417 4303 Fax 03 9419 7769
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary Australian painting and sculpture by artists represented by Australian Galleries.
Mon – Sat 10 – 6, Sun 12 – 5

Australian Galleries, Works on Paper

50 Smith Street, Collingwood 3066
Tel 03 9417 0800 Fax 03 9417 0699
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary Australian works on paper by artists represented by Australian Galleries.
Mon – Sat 10 – 6, Sun 12 – 5

Australian Print Workshop

210 Gertrude Street, Fitzroy 3065
Tel 03 9419 5466 Fax 03 9417 5325
auspw@bigpond.com
www.australianprintworkshop.com

Specialising in limited-edition prints by contemporary artists. Regular exhibitions and a comprehensive range of prints for sale.
Tues – Fri 10 – 5, Sat 12 – 5

Axia Modern Art

1010 High Street, Armadale 3143
Tel 03 9500 1144 Fax 03 9500 1404
art@axiamodernart.com.au
www.axiamodernart.com.au
Contemporary Australian paintings, sculpture and studio glass direct from the studios of leading artists.
Mon – Fri 10 – 5.30, Sat – Sun 11 – 5

Bridget McDonnell Gallery

130 Faraday Street, Carlton 3053
Tel 03 9347 1700 Fax 03 9347 3314
bridget@bridgetmcdonnellgallery.com.au
www.bridgetmcdonnellgallery.com.au
Established in 1983 and specialising in quality affordable paintings, drawings and prints by both major and forgotten artists 1840–1980.
Tues – Fri 10 – 5, Sat – Sun 12 – 5

Chapel Off Chapel

12 Little Chapel Street, Prahran 3141
Tel 03 8290 7011 Fax 03 9510 1086
Chapel@stonnington.vic.gov.au
www.stonnington.vic.gov.au/chapel
Chapel Off Chapel presents a diverse range of work, including painting, sculpture, multimedia, textiles and jewellery, from emerging and established artists in the Mezzanine and Foyer Galleries. Exhibitions change every three weeks. Details of current exhibitions available on the website or in the Chapel Off Chapel quarterly calendar.
Mon – Fri 12 – 7, Sat – Sun 10 – 5

Charles Nodrum Gallery

267 Church Street, Richmond 3121
Tel 03 9427 0140 Fax 03 9428 7350
gallery@charlesnodrumgallery.com.au
www.charlesnodrumgallery.com.au
Exhibiting and dealing in a broad range of modern and contemporary Australian and international paintings, works on paper and sculpture for corporate and private collectors. Artists represented: Alberts, Aspden, Boyd, Breninger, Brown, Chandler, Coleing, Cox, Gleeson, Headlam, Howard, Johnson, Klein, MacFarlane, Morgan, Murray-White, Olitski, Parks, Peart, Plapp, Rego, Robertson-Swann, Stuart, Thalassoudis, Thomson, Vickers, Warren & Estates of Brown, Halpern, Kaiser, Lynn, Rapotec, Shannon, Tanner, Upward and Vickery.
December: Deborah Klein and Lynne Boyd, Recent paintings and works on paper
January: Adrian Jones (USA) and Sonia Pays, Recent photographic works (in conjunction with the Midsumma Festival)
February: Sadie Chandler, installations and recent works.
Tues – Sat 11 – 6

Christine Abrahams Gallery

27 Gipps Street, Richmond 3121
Tel 03 9428 6099 Fax 03 9428 0809
art@christineabrahamsgallery.com.au
www.christineabrahamsgallery.com.au
Director: Guy Abrahams, ACGA member
Associate Director: Kelli Hulyer
Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography and glass.
To 11 December: Bronwyn Oliver
January: Open by appointment only
From 15 February: Barbie Kjar.
Tues – Fri 10.30 – 5, Sat 11 – 5

Contemporary Art Australia & Associates

Joan Gough Studio Gallery
328 Punt Road, South Yarra 3141
Tel 03 9866 1956
www.panetix.com/caa
Founded in 1989 by Joan Gough, five past presidents and twenty members of the Contemporary Art Society (1939 – Bell and Reed), CAA is now in its fourteenth year. Represented by Jennifer Tegel in the USA, Anthony Syndicas in France, Ronald Greenaway, art consultant in Victoria and Appolohaze Gallery, Bass. Group activities Monday 8 pm to 12 pm. Discussions on evolving works, solo and group exhibitions monthly. Quarterly newsletter, prize exhibition, workshops, study groups and interstate tours arranged. Subscription \$50.

Contemporary Art Society of Victoria Inc.

PO Box 283, Richmond 3121
Tel 03 9428 0568 Mobile 0407 059 194
casinc@vicnet.net.au
www.vicnet.net.au/~casvic/
4 – 5 December: Art at Burnley Harbour, Yarra Bank, Richmond (Melways Map Reference 58 F1) Sat 9 – 8, Sun 8 – 6
6 – 21 February: The Collectors' Exhibition, Steps Gallery, 62 Lygon St, Carlton, open daily 10.30 – 5.30. Also view over 150 artworks on our website.

Counihan Gallery in Brunswick

233 Sydney Road, Brunswick 3056
(next to Brunswick Town Hall)
Tel 03 9389 8622 Fax 03 9387 4048
prawnsley@moreland.vic.gov.au
Acting Curator: Phe Rawnsley
To 19 December: 2004 RMIT Studio Textile and Screen Print Design Graduate Exhibition
20 January – 13 February: New Q:
The premier visual arts exhibition of Melbourne's Gay and Lesbian annual arts and community celebration – the Midsumma Festival. The format for New Q is 'Big'. A printed billboard skin, as part of The Big Picture Billboard Project will be exhibited in the gallery
From 24 February: Women's Salon 2005:
An open annual exhibition showcasing the diverse artistic practice of women living or working in the City of Moreland.
Wed – Sat 11 – 5, Sun 1 – 5, closed public holidays

Dickerson Gallery

2A Waltham Street, Richmond 3121
Tel 03 9429 1569 Fax 03 9429 9415
dickersongallery@bigpond.com
www.dickersongallery.com.au
Director: Stephan Nall
Dealing and exhibiting in original works by contemporary Australian and international artists.
Representing: Matthew Bax, Mark Booth, Ian Bracegirdle, Jane Burton, Renato Colangelo, Kevin Connor, Robert Dickerson, Clementine Docherty-Phillips, John Hinds, Matthew Hooper, Tony Irving, Zai Kuang, Graham Kuo, Max Linegar, Adrian Lockhart, Keith Looby, Marco Luccio, George Matoulas, Mel McVeigh, Derry Messum, Jamieson Miller, Henry Mulholland, Antonio Muratore, Carol Murphy, Tom Murray-White, Adam Nudelman, Paul Ryan, Peter Tilley, Lisa Walker, Fiona White and Poh-Ling Yeow.
To 19 December: Jamieson Miller, sculpture; Derry Messum, sculpture
13 January – 8 February: Graduate Exhibition, paintings, photography, works on paper and sculpture.
Tues – Sat 11 – 6, Sun 12 – 5

Flinders Lane Gallery

137 Flinders Lane, Melbourne 3000
Tel 03 9654 3332 Fax 03 9650 8508
info@flg.com.au
www.flg.com.au
Director: Sonia Heitlinger
Assistant Director: Claire Harris
Fine Australian contemporary art. Also featuring important Aboriginal paintings. Extensive stockroom. Exhibitions every three weeks. Art consultants. Established since 1990.
Tues – Fri 11 – 6, Sat 11 – 4

Gallery Gabrielle Pizzi

141 Flinders Lane, Melbourne 3000
Tel 03 9654 2944 Fax 03 9650 7087
gallery@gabriellepizzi.com.au
www.gabriellepizzi.com.au
Representing contemporary Australian Aboriginal artists from the remote communities of Papunya, Balgo Hills, Utopia, Aurukun, Haasts Bluff, Maningrida and Tiwi Islands, as well as city-based artists H. J. Wedge, Michael Riley, Brook Andrew, Christian Thompson and Leah King-Smith.
Tues – Fri 10 – 5.30, Sat 11 – 4

Gallery Paul

12 Metropoli, cnr Fitzroy Street and Canterbury Road, St Kilda 3182
Tel 03 9534 3828
gallerypaul@iprimus.com.au
www.gallerypaul.com
Exhibiting contemporary works suitable for small and large architectural design spaces. Constantly changing exhibitions. Art consultancy specialising in corporate commissions.
Mon – Fri 11 – 6, Sat – Sun 11 – 5,
Tues by appointment

Geelong Gallery

Little Malop Street, Geelong 3220
Tel 03 5229 3645 Fax 03 5221 6441
geelart@geelonggallery.org.au
www.geelonggallery.org.au
Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans the art of Australia, from the colonial period to the present day, including the Frederick McCubbin masterpiece *A bush burial*.
Free admission.
Mon – Fri 10 – 5, Sat – Sun and public holidays 1 – 5

Gertrude Contemporary Art Spaces

200 Gertrude Street, Fitzroy 3065
Tel 03 9419 3406 Fax 03 9419 2519
info@gertrude.org.au
www.gertrude.org.au
Gertrude contemporary art spaces is committed to making contemporary art accessible and engaging. This unique combination of gallery spaces and artists studios presents an ambitious program of changing exhibitions alongside studio, cultural exchange and public programs, which address the relationship between contemporary art practices and current critical debate.
Tues – Fri 11 – 5.30, Sat 1 – 5.30

Gould Galleries

270 Toorak Road, South Yarra 3141
Tel 03 9827 8482 Fax 03 9824 0860
art@gouldgalleries.com
www.gouldgalleries.com
Extensive selection of important Australian artists from 1880 to the present day. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Significant works by Howard Arkley, Charles Blackman, Arthur Boyd, John Brack, Andrew Browne, Criss Canning, Peter Cooley, Ray Croke, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Linda Ivimey, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Lloyd Rees, Arthur Streeton, Albert Tucker, Brett Whiteley and Fred Williams.
Mon – Fri 11 – 6, Sat 11 – 5, Sun 2 – 5

Greythorn Galleries

462 Toorak Road, Toorak 3142
Tel 03 9826 8637 Fax 03 9826 8657
art@greythorngalleries.com.au
www.greythorngalleries.com.au
Exhibiting prominent and emerging artists; Agents for David Boyd, Pro Hart and many more. Advisors to young collectors. Established 1973.
Mon – Fri 10 – 5.30, Sat 10 – 5, Sun 2 – 5 (exhibitions only)

Hamilton Art Gallery

107 Brown Street, Hamilton 3300
Tel 03 5573 0460 Fax 03 5571 1017
hamiltongallery@sthgrampians.vic.gov.au
www.hamiltongallery.org

Outstanding historic and contemporary collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including Australian art, and a collection of eighteenth-century landscapes by Paul Sandby, 'The Father of English Watercolour'.
Mon – Fri 10 – 5, Sat 10 – 12, 2 – 5,
Sun 2 – 5

Helen Gory Galerie

25 St Edmonds Road, Prahran 3181
Tel 03 9525 2808 Fax 03 9525 2633
gallery@helengory.com
www.helengory.com
Director: Helen Gory
Our focus is representing artists with a passion and dedication to their chosen artform. This is an opportune time to familiarise yourself with the gallery and invest with confidence. Exhibiting contemporary art and young talented artists.
Tuesday – Saturday 11 – 6

Heide Museum of Modern Art

7 Templestowe Road, Bulleen 3105
Tel 03 9850 1500 Fax 03 9852 0154
moma@heide.com.au
www.heide.com.au
To 31 December: Art and Life at Heide: Uncover the social and artistic history of Heide
To 30 January: Mythology and Reality: Contemporary Australian Desert Art with the Gabrielle Pizzi Collection. Highlights of contemporary Aboriginal art from one of Australia's leading collectors
4 December – 30 January: Heavenly Creatures: Celebrating the angel as one of the most enduring and fascinating symbols in Western Art with works by more than 20 Australian artists including Arthur Boyd, Joy Hester, Marika Mawalan, Mirka Mora, Jenny Watson, Brenda Croft, Lyndal Walker and Jesse Marlow.
Tues – Fri 10 – 5, Sat – Sun and public holidays 12 – 5

Ian Banksmith Online

Tel 03 9572 2411 Fax 03 9572 2037
mail@ianbanksmith.com
www.ianbanksmith.com
Representing one of Australia's foremost contemporary artists. Featuring paintings in oil, acrylic and enamel. Website updated regularly.

Indigenart

The Mossenson Galleries
17 Grattan Street, Carlton 3053
Tel 08 9388 2899 Fax 08 9381 1708
gallery@indigenart.com.au
www.indigenart.com.au
Director: Diane Mossenson
Exhibiting works on canvas, paper and bark, sculptures, ceramics and craft produced by leading and emerging Aboriginal artists from communities across Australia.
ACGA member.
By appointment

Jindy Gallery

Contemporary Indigenous Art
Shop Gallery:
35 Bridge Road, Richmond 3121
First Floor Gallery:
39 Bridge Road, Richmond 3121
Tel 03 9427 7666 Fax 03 9818 4419
Mobile 0418 397 497
jindygallery@aol.com
www.jindygallery.com
Works on linen, canvas and paper, as well as etchings and wall hangings, by established and emerging artists from selected areas of Australia.
Wed – Sat 11 – 4, or by appointment

Joshua McClelland Print Room

15 Collins Street (2nd floor),
Melbourne 3000
Tel/Fax 03 9654 5835
joshmcclelland@bigpond.com.au
Early Australian topographical prints, etchings, natural history, lithographs, linocuts of the 1930s, Chinese and Japanese porcelain.
Mon – Fri 10 – 5

Kozminsky Galleries

1st Floor, 421 Bourke Street,
Melbourne 3000
Tel 03 9670 1851 Fax 03 9670 1852
galleries@kozminsky.com.au
www.kozminsky.com.au
Specialising in the purchase and sale of Australian and European paintings. Represented artists include Mark Maglaic, Heather Fairnie, Giorg Hasapi and Jennie Jackson.
Mon – Fri 10 – 5.30, Sat 11 – 4

Lauraine Diggins Fine Art

5 Malakoff Street, North Caulfield 3161
Tel 03 9509 9855 Fax 03 9509 4549
ausart@diggins.com.au
www.diggins.com.au
Specialising in Australian colonial, impressionist, modern, contemporary and Indigenous painting, sculpture and decorative arts. Representing the Artists of Ampilatwatja, Stephen Bowers, Peter Churcher, Richard Crichton, Lawrence Daws, Janet Green, Mike Green, Michael McWilliams, Gloria Petyarre, Peter Walsh, Susan Wraight and the Estate of Albert Tucker.
Mon – Fri 10 – 6, Sat 1 – 5, or by appointment

Libby Edwards Galleries

1046 High Street, Armadale 3143
Mobile 0416 200 944
melb@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Director: Libby Edwards
Assistants: Rochina Iannella, Catherine Carter
Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists.
Mon – Fri 10 – 5, Sat – Sun 11 – 5

Linden – St Kilda Centre for Contemporary Arts
26 Acland Street, St Kilda 3182
Tel 03 9209 6794 Fax 03 9525 4607
info@lindenarts.org
www.lindenarts.org
Linden is St Kilda's leading contemporary arts venue with events and programs encompassing a broad range of art practices, innovation and new ideas.
Tues – Sun 1 – 6

McClelland Gallery + Sculpture Park
390 McClelland Drive, Langwarrin 3910
Tel 03 9789 1671 Fax 03 9789 1610
info@mcclellandgallery.com
www.mcclellandgallery.com
Set on eight hectares of magnificent Australian native gardens, only one hour's drive from Melbourne, the McClelland Gallery + Sculpture Park houses an excellent collection of paintings and works-on-paper and an extensive collection of major works by leading Australian sculptors. The Gallery presents a vibrant program of exhibitions, public lectures and art events. Submissions for the 2005 McClelland Survey and Award open late October 2004. Harry's Licensed Café now opens for special functions, weddings and corporate events. Entry by donation.
Tues – Sun 10 – 5, Café: Wed – Sun 10.30 – 4.30

Melaleuca Gallery
121 Great Ocean Road, Anglesea 3230
Tel 03 5263 1230 Fax 03 5263 2077
slsmith@melaleuca.com.au
www.melaleuca.com.au
Contemporary Australian paintings and sculpture by leading and emerging artists.
Sat – Sun 11 – 5.30, or by appointment

Melbourne Fine Art
422 Bourke Street, Melbourne 3000
Tel 03 9670 1707 Fax 03 9670 170
Mobile 0418 391 948
melbournefineart@bigpond.com.au
www.melbournefineart.com.au
Contemporary and traditional Australian and international works, paintings, drawings, prints and sculpture. Regular major exhibitions.
By appointment only

Metro 5 Gallery
1214 High Street, Armadale 3143
Tel 03 9500 8511
Fax 03 9500 8599
info@metro5gallery.com.au
www.metro5gallery.com.au
Manager: Andrea Candiani
Art Consultant: Sophie McNeur
Representing established and emerging artists: John Olsen, Tim Storrier, Jason Benjamin, Zhong Chen, Wendy Stavrianos, Yvette Swan, Yvonne Audette, David Laity, Tanya Hoddinott, Sharon Green, Victor Rubin, Jeffrey Makin, Mina Young, Locu Locu, Mari Hirata, Emma Langridge and Daniel Truscott.
Tues – Fri 10 – 5.30, Sat – Sun 11 – 5

Monash Gallery of Art
860 Ferntree Gully Road, Wheelers Hill 3150
Tel 03 9562 1569
Fax 03 9562 2433
mga@monash.vic.gov.au
Gallery, gift shop, licensed café and sculpture park.
3 December – 25 January: Raw & Compelling: Australian Naïve Art from the 1960s onwards
To 1 February: The Female Nude
From 27 January: MGA Fundraising Auction Preview, works by leading Australian photoartists
From 5 February: Watercolour Masterpieces from the Geelong Gallery Collection.
Tues – Fri 10 – 5, Sat – Sun 12 – 5

Monash University Museum of Art (MUMA)
Building 55, Clayton Campus
Monash University 3800
Tel 03 9905 4217
Fax 03 9905 4345
muma@adm.monash.edu.au
www.monash.edu.au/muma
Monash University Museum of Art (MUMA) is a public art space committed to presenting a dynamic exhibition program that provides a comprehensive and scholarly perspective on contemporary Australian visual arts. Public events include artist and curatorial floor talks and forums. Extensive permanent collection of contemporary Australian art. Complete backlist of catalogues for sale. Free admission, Parking available.
Tues – Fri 10 – 5, Sat 2 – 5, closed between exhibitions

Montsalvat
7 Hillcrest Avenue, Eltham 3095
Tel 03 9439 7712
Fax 03 9431 4177
functions@montsalvat.com
www.montsalvat.com
Montsalvat has much in common with a simple French Provincial village. Now a perpetual trust providing a workplace and studios for artists, the Barn Gallery and Long Gallery and a superb venue for concerts and festivals.
Daily 9 – 5

National Gallery of Victoria
The Ian Potter Centre: NGV Australia
Federation Square
Corner Russell & Flinders Streets, Melbourne 3000
Tel 03 8662 1553
www.ngv.vic.gov.au
NGV Australia at Federation Square is the home of Australian art.
From 27 November: Flashback: Australian Photography from the 1960s
From 4 December: Akira Isogawa: Printemps & Été
To 9 January: Tutu: Designing for Dance
To 13 February: Beyond Ochre: Colour in Aboriginal Art

To 27 February: James Gleeson: Beyond the Screen of Sight.
Mon – Thurs 10 – 5, Fri 10 – 9,
Sat & Sun 10 – 6

National Gallery of Victoria International
180 St Kilda Road, Melbourne 3000
Tel 03 8620 2222
A whole world of art.
To 12 January: Edvard Munch: The Frieze of Life
To 16 January: Plein-air painting in Europe 1780–1850
January: Shashin: 19th Century Japanese Studio Photographs
To 3 April: Rajput: Sons of Kings
To 26 June: Hunters & Collections: Wardrobes of the International Fashion & Textiles Collection.
Daily 10 – 5

Nellie Castan Gallery
Level 1, 12 River Street, South Yarra 3141
Tel 03 9804 7366 Fax 03 9804 7367
mail@nelliecastangallery.com
www.nelliecastangallery.com
Representing emerging and prominent contemporary Australian artists working in the mediums of painting, photography and sculpture.
Tues – Sat 11 – 5, or by appointment

Niagara Galleries
245 Punt Road, Richmond 3121
Tel 03 9429 3666 Fax 03 9428 3571
mail@niagara-galleries.com.au
www.niagara-galleries.com.au
Niagara Galleries is committed to the exhibition and sale of the finest modern and contemporary Australian art. Offering one of the most extensive stockrooms in Melbourne, William Nuttall and his staff can advise on all aspects of creating a rewarding art collection. William Nuttall is an approved valuer under the Cultural Gifts Program.
30 November – 18 December: Savanhday Vongpoothorn and Samuel Namundja
11 – 29 January: Where are they now?
Unsigned artists revisited
1 – 26 February: Angelina Pwerle.
Tues 11 – 8, Wed – Sat 11 – 6

The Pantechnicon Gallery
34 Vincent Street, Daylesford 3460
Tel 03 5348 3500 Fax 03 5348 4500
art@daylesfordartgallery.com.au
www.daylesfordartgallery.com.au
Representing a diverse range of emerging and established artists The Pantechnicon is a space of natural light, artworks and creative treasures.
Thurs – Mon 10 – 6, or by appointment

Port Jackson Press Gallery
716 High Street, Armadale 3143
Tel 03 9509 5032 Fax 03 9509 5043
info@portjacksonpress.com.au
www.portjacksonpress.com.au
Managing Director: James Makin

Australia's oldest publishing house of limited edition fine art prints with gallery, print room and workshop. Exhibitions of both established and emerging artists change regularly. Presenting over ninety artists including Charles Blackman, Arthur Boyd, Jazmina Cininas, Louise Forthun, Belinda Fox, Rona Green,, Kristen Headlam, Mark Howson, Adrian Kellett, Martin King, David Larwill, Jeffrey Makin, John Olsen, Lin Onus, Susan Pickering, Mark Schaller, Luke Sciberras, Gria Shead, Heather Shimmén and Tim Storrier.
Tue – Fri 10 – 5.30, Sat 11 – 5,
Sun – Mon by appointment

Port Jackson Press Print Room
59–61 Smith Street, Fitzroy 3065
Tel 03 9419 8988 Fax 03 9419 0017
fitzroy@portjacksonpress.com.au
www.portjacksonpress.com.au
Australia's oldest publishing house of limited edition fine art prints.
Tue – Fri 10 – 5.30, Sat 11 – 5,
Sun – Mon by appointment

Qdos Arts
35 Allenvale Road, Lorne 3232
Tel 03 5289 1989 Fax 03 5289 1983
qdos@iprimus.com.au
www.qdosarts.com.au
Contemporary exhibition space. Large outdoor collection of major sculptures by leading artists. Large ceramics and training studio with wood-fired Anagama kiln. Fully licensed restaurant.
Summer: Daily 10 – 6,
Winter: Fri – Mon 10 – 5

RMIT Gallery
Storey Hall, 344 Swanston Street, Melbourne 3000
Tel 03 9925 1717 Fax 03 9925 1738
rmit.gallery@rmit.edu.au
www.rmit.edu.au/departments/gallery
Melbourne's vibrant public art and design gallery presents changing exhibitions of Australian and international artworks, design, fine art, craft and new media. Free admission. Lift access.
Mon – Fri 11 – 5, Sat 2 – 5

Ross Watson Gallery
465 Nicholson Street, Carlton North 3054
Tel/Fax 03 9348 2821
Mobile 0407 865 127
ross@rosswatson.com
www.rosswatson.com
Exhibiting the contemporary realist paintings of Melbourne artist, Ross Watson.
By appointment

Span Gallery
45 Flinders Lane, Melbourne 3000
Tel 03 9650 0589 Fax 03 9650 0591
span@vicnet.net.au
www.spangalleries.com.au
Two large gallery spaces with constantly changing exhibitions of contemporary art, design and architecture.
Tues – Fri 11 – 5, Sat 11 – 4

Stella Dimadis Galleries

75 Johnston Street, Collingwood 3066
Tel 03 9495 6020 Fax 03 9495 6030
sdgalleries@bigpond.com
Regular exhibitions showcasing emerging and established artists. Providing investment opportunities for clients and collectors alike.
Tues – Sat 11 – 5

Stonington Stables Museum of Art

Deakin University Toorak Campus
336 Glenferrie Road, Malvern 3144
Tel 03 9244 5344 Fax 03 9244 5254
stoningtonstables@deakin.edu.au
www.deakin.edu.au/art_museum
4 January – 12 February: Place and Memory: The Graphic Work of William Robinson. A QUT Art Museum Touring Exhibition.
Tues – Fri 12 – 5, Sat 1 – 5

Swan Hill Regional Art Gallery

Horseshoe Bend, Swan Hill 3585
Tel 03 5036 2430 Fax 03 5036 2465
artgal@swanhill.vic.gov.au
www.swanhill.vic.gov.au/gallery
Swan Hill Regional Art Gallery is set in the rural city's cultural precinct on the banks of the Marraboor River. The gallery reflects the unique nature of the region and presents a dynamic changing exhibition program.
Tues – Fri 10 – 5, Sat – Sun 11 – 5

Thierry B Gallery

543A High Street, Prahran East 3181
Tel 03 9525 0071
Mobile 0413 675 466
thierry.bgallery@laposte.net
www.thierrybgallery.com
Thierry B contemporary art gallery represents: Diane Dwyer, Laurent Filippini, Raphael Zimmerman, Thierry B, James Robertson, Lyn Ferguson, Marc Savoia, Tanya Kingston, Patricia Heaslip, Margaret Marks, Steve Rosendale, Raymond Kelsey, Yang Tze-Yun, Leslie Boonekamp, Linda Gibbs, Mahmoud Zein Elabdin, Vanessa Berry, Peter Daverington, Bryce Aston, Maria Cosgrove and Harriet Posner.
Daily 12 – 4.30, or by appointment

Victorian Tapestry Workshop

262–266 Park Street,
South Melbourne 3205
Tel 03 9699 7885 Fax 03 9696 3151
contact@victapestry.com.au
www.victapestry.com.au
Changing exhibitions of contemporary tapestries by Australian and international artists, displayed in a studio setting with public viewings of works in progress.
Mon – Fri 9 – 5

Wangaratta Exhibitions Gallery

56–60 Ovens Street, Wangaratta 3676
Tel 03 5722 0865 Fax 03 5722 2969
d.mangan@wangaratta.vic.gov.au
www.wangaratta.vic.gov.au
The Wangaratta Exhibitions Gallery presents a relevant, diverse and changing visual arts

program consisting of national, state and regional exhibitions, including local artists, urban artists and touring exhibitions.
Wed – Fri 10 – 5, Sat – Tues 12 – 5, closed public holidays

William Mora Galleries

60 Tanner Street, Richmond 3121
Tel 03 9429 1199 Fax 03 9429 6833
mora@moragalleries.com.au
www.moragalleries.com.au
Contemporary Australian and Aboriginal art. William Mora is an accredited valuer under the Australian Cultural Gifts Program.
Tues – Fri 10 – 5.30, Sat 12 – 5

Windows on Church Galleries

270 Church Street, Richmond 3121
Tel 03 9427 0003 Fax 03 9783 4737
Mobile 0401 256 992
winongalleries@bigpond.com
Directors: Carole and Barry Pollock
Monthly exhibitions by highly collectible emerging and established artists, noted for their skill, creative edge and acclaimed work ethic.
Tue – Sat 11 – 6, Sun 12 – 5, or by appointment

Without Pier Gallery

27 Bay Road, Sandringham 3191
Tel 03 9521 6477 Fax 03 9521 6499
www.withoutpier.com.au
Contemporary Australian paintings, sculpture, glass and ceramics.
Monthly exhibitions.
Mon – Sat 11 – 5, Sun 2 – 5

Yanda Aboriginal Art Melbourne

86 Charman Road, Mentone 3194
Tel 03 9584 2756 Fax 03 9583 9440
ballan@iprimus.com.au
www.yandaaboriginalart.com.au
Specialising in Western Desert art, including Ronnie Tjampitjinpa, Ray James Tjangala, Nancy Ross Nungurrayi and Naata Nungurrayi.
Wed – Fri 12.30 – 6, Sat 10.30 – 5.30, or by appointment

South Australia

Adelaide Central Gallery

45 Osmond Terrace, Norwood 5067
Tel 08 8364 2809 Fax 08 8364 4865
acsa@acsa.sa.edu.au
www.acsa.sa.edu.au
Specialising in new works from emerging and mid-career artists, monthly exhibitions and stockroom. Exclusive dealer for Pro Hart in South Australia.
Mon – Fri 9 – 5 pm, Sun 2 – 5
Mon – Thurs 9 – 7 (during school term)

Art Gallery of South Australia

North Terrace, Adelaide 5000
Tel 08 8207 7000 Fax 08 8207 7070
www.artgallery.sa.gov.au
To 30 January: Minimalism: This exhibition explores the mysteries of minimalism and celebrates the 30th anniversary of the installation of the Gallery's Donald Judd sculpture
To 6 February: Islamic Art: A unique collection of ceramics and tiles from Iran and Turkey, dating from the 9th century onwards. The collection is yet another generous gift of William Bowmore; Australians in Hollywood
From 25 February: British Art 1550–1850. Admission is free to the permanent collection. Charges may apply to some special exhibitions.
Daily 10 – 5

Art Images Gallery

32 The Parade, Norwood 5067
Tel 08 8363 0806 Fax 08 8362 9184
info@artimagesgallery.com.au
www.artimagesgallery.com.au
Contemporary paintings, limited edition prints and sculpture by emerging and established South Australian artists. View our extensive range on our website.
Mon – Fri 9 – 5.30, Sat 10 – 5, Sun 2 – 5

BMGart

31–33 North Street, Adelaide 5000
Tel 08 8231 4440 Fax 08 8231 4494
bmgart@bigpond.net.au
www.bmgart.com.au
Monthly exhibitions by leading contemporary Australian artists. Sculpture, paintings, graphics and photography.
Tues – Sat 11 – 5, or by appointment

Dacou Aboriginal Gallery

221–223 Morphett Street, Adelaide 5000
Tel 08 8212 2030 Fax 08 8212 2669
Mobile 0419 037 120
dacou@dacou.com.au
www.dacou.com.au
Continuous exhibition of fine Utopia art including work by Gloria Petyarre, Barbara Weir, Minnie Pwerle, Glory Ngarla, Anna Petyarre, Ada Bird, Emily Kame Kngwarreye, Eileen Morgan, Betty Mbitjana and many more.
Wed, Thurs, Fri 10 – 6, Sat – Sun 11 – 4

Flinders University City Gallery

State Library of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7055 Fax 08 8207 7056
City.Gallery@flinders.edu.au
www.flinders.edu.au/artmuseum/
Director: Gail Greenwood
Flinders University City Gallery conducts a program of changing exhibitions with an emphasis on contemporary Indigenous art.
Mon – Fri 11 – 4, Sat – Sun 1 – 4

Gallerie Australis

Lower Forecourt Plaza, Hyatt Regency,
North Terrace, Adelaide 5000
Tel 08 8231 4111 Fax 08 8231 6616
www.gallerieaustralis.com
Exhibiting new paintings, sculpture and prints. Representing Kathleen Petyarre, Abie Loy, Violet Petyarre and Aboriginal artists from Papunya, Haasts Bluff, Utopia, Balgo Hills, Arnhem Land and Turkey Creek.
Mon – Fri 10 – 6, Sat 12 – 4

Greenaway Art Gallery

39 Rundle Street, Kent Town 5067
Tel 08 8362 6354 Fax 08 8362 0890
gag@greenaway.com.au
www.greenaway.com.au
Monthly exhibitions by leading and emerging artists. 2005 artists: Abdulla, Atkins, Bezor, Ehmann, Fransella, Hoban, McKenna, Morey, Nikou and Valamanesh.
Tues – Sun 11 – 6

Greenhill Galleries Adelaide

140 Barton Terrace West,
North Adelaide 5006
Tel 08 8267 2933 Fax 08 8239 0148
greenhill@internode.on.net
www.greenhillgalleriesadelaide.com.au
Monthly exhibitions featuring the work of leading Australian artists, including paintings, prints, sculpture, ceramics and jewellery.
5 – 24 December: Mervyn Smith Centenary Exhibition, powerful and significant watercolours from the estate of this major artist; Christmas Collection of ceramics, jewellery, glass, paintings, prints.
Tues – Fri 10 – 5, Sat – Sun 2 – 5

Hill-Smith Fine Art Gallery

113 Pirie Street, Adelaide 5000
Tel 08 8223 6558 Fax 08 8227 0678
gallery@hillsmithfineart.com.au
www.hillsmithfineart.com.au
Established for twenty years, the gallery provides regular exhibitions of local and interstate artists. Comprising two levels, the gallery has ample space for continuous stock exhibitions, with many of Australia's most prominent contemporary artists on display.
Mon – Fri 10 – 5.30, Sun 2 – 5, or by appointment

Kee Gallery

28 Knutsford Street
Fremantle 6160
Tel 08 9433 1040 Fax 08 9433 1040
janene.myers@dodo.com.au
Director: Janene Myers
A new exhibition space with regularly changing exhibitions of established and emerging artists.
Wed – Fri 11 – 5, Sat – Sun 2 – 5

Kensington Gallery

39 Kensington Road, Norwood 5067
Tel 08 8332 5757 Fax 08 8332 5066
www.kensingtongallery.com.au
Interesting exhibitions each month by leading Australian artists. Agents for Barbara Hanrahan, John Dowie, Jim Kinch and Jörg Schmeisser.
Tues – Fri 11 – 5, Sat – Sun 2 – 5

Marshall Arts

1A Park Street, Hyde Park 5061
Tel 08 8373 0769 Fax 08 8373 0762
info@marshallart.com.au
www.marshallart.com.au
Specialists in community based Aboriginal fine art. Representing Ampilatwatja, Ikuntji, Irrunytju, Keringke, Minymaku, Papunya, Papulankutja, Urapuntja, Warlukurlangu, Warmun and others.
Mon – Thurs 10 – 4 or by appointment, closed public holidays

New Land Gallery

2 McLaren Parade, Port Adelaide 5015
Tel 08 8444 0400 Fax 08 8444 0499
email@countryarts.org.au
www.countryarts.org.au
New Land Gallery is a project of Country Arts SA and dedicates this metropolitan space to exhibiting contemporary works by artists living and working in regional South Australia. To 16 January: Lina Zurlino, solo exhibition of naive paintings
From 23 January: BLISS, Recent works by Elizabeth Abbott.
Mon – Fri 9 – 5, Sunday 1 – 4, closed public holidays

Peter Walker Fine Art

101 Walkerville Terrace, Walkerville 5081
Tel 08 8344 4607
Mobile 0418 552 548
info@peterwalker.com.au
www.peterwalker.com.au
Quality colonial to contemporary Australian art and items of historical significance. International art. Artworks purchased.
Thurs – Sat 11 – 5, or by appointment



Nicholas Chevalier, (1828–1902), Mount Abrupt, c. 1864, oil on canvas, 46 X 61 cm, courtesy Peter Walker Fine Art

Port Pirie Regional Art Gallery

3 Mary Elie Street, Port Pirie 5540
Tel 08 8633 0681 Fax 08 8633 8799
portpirieregionalgallery@westnet.com.au
Enjoy a changing exhibition program of Australian visual art and craft with an emphasis on contemporary regional South Australian artists.
Mon – Fri 9 – 5, Sat 9 – 4, Sun and public holidays 10 – 3, also by appointment

Western Australia

Artplace

24 Church Street, Perth 6000
Tel 08 9228 3566 Fax 08 9228 3577
artplace@inet.net.au
www.artplace.com.au
Director: Brigitte Braun
Contemporary Australian Indigenous and non-Indigenous art. New purpose-built gallery. Member AGGA and AWAAG. Government approved valuer.
Wed – Fri 11 – 5, Sat – Sun 2 – 5, or by appointment

Bunbury Regional Art Galleries

64 Wittenoom Street, Bunbury 6230
Tel 08 9721 8616 Fax 08 9721 7423
mail@brag.org.au
www.brag.org.au
Bunbury Regional Art Galleries, more than just a gallery. Housed in a distinctive pink former convent, BRAG is situated between the Leschenault Estuary and the Indian Ocean. WA's largest regional gallery BRAG run an extensive exhibition program, art classes, artist-in-residence programs and workshops.
To 9 January: 'Sublime': Wesfarmers Collection
To 16 January: Edith Cowan University Graduate Show
From 11 February: South Western Times Survey: Contemporary practice from South West WA.
Daily 10 – 4, free admission.

The Church Gallery

264 Stirling Highway, Claremont 6010
Tel 08 9384 1744 Fax 08 9384 1733
info@churchgallery.com.au
www.churchgallery.com.au
Director: Helen Morgan
Gallery Manager: Allison Archer
Exhibiting a broad range of challenging, critical and experimental work. Home to The Church Gallery Art Angels and an innovative residency programme.
To 12 December: The White Show, group exhibition
From 16 February: Deborah Paauwe, Artist in Residence exhibition.
Wed – Sat 10 – 5, Sun 2 – 5

Fremantle Arts Centre

1 Finnerty Street, Fremantle 6160
Tel 08 9432 9555
Fax 08 9430 6613
fac@fremantle.wa.gov.au
www.fac.org.au
Diverse visual arts program presenting new exhibitions every month by emerging, established and Indigenous artists, plus print sales all year.
Daily 10 – 5, closed Good Friday, Christmas Day, Boxing Day and New Year's Day

Galerie Düsseldorf

9 Glyde Street, Mosman Park 6012
Tel/Fax 08 9384 0890
gd@galeriedusseldorf.com.au
www.galeriedusseldorf.com.au
Directors: Magda and Douglas Sheerer
Established 1976. Purpose designed gallery built 1995. Representing contemporary Australian artists. Monthly changing exhibitions. Representing the Howard H. Taylor Estate and the Estate of David Watt. Valuer Commonwealth Government T.I.A.S. Scheme, Preferred Provider Western Australian Government Advisors Corporate/Private Collections and Superannuation Schemes.
Wed – Fri 11 – 5, Sun 2 – 5 during exhibitions, and by appointment

Greenhill Galleries

37 King Street, Perth 6000
Tel 08 9321 2369
Fax 08 9321 2360
info@greenhillgalleries.com
www.greenhillgalleries.com
Greenhill Galleries represents a diverse range of leading Australian artists, including Ray Croke, Euan Heng, Dean Bowen, Jason Benjamin, Crispin Akerman, Wim Boissevain, Leon Pericles, Keren Seelander, Matthew Johnson, David Larwill, Nigel Hewitt, Madeleine Clear, Alan Marshall, Dieter Engler, Paul Lacey, Helen Norton and many others. Government Approved Valuers for the Australian Cultural Gifts Program.
December: Christmas exhibition featuring new works from Greenhill's represented artists
From 16 February: Zhong Chen.
Mon – Fri 10 – 5, Sat 11 – 4

Gunylgup Galleries

Gunylgup Valley Drive, Yallingup 6282
Tel 08 9755 2177 Fax 08 9755 2258
enquiries@gunylgupgalleries.com.au
www.gunylgupgalleries.com.au
Exhibiting fine art, furniture and craft by established and emerging Western Australian artists.
January: Jules Sher.
Daily 10 – 5

Indigenart

The Mossenson Galleries
115 Hay Street, Subiaco 6008
Tel 08 9388 2899 Fax 08 9381 1708
gallery@indigenart.com.au

www.indigenart.com.au

Director: Diane Mossenson
Exhibiting works on canvas, paper and bark, sculptures, ceramics and craft produced by leading and emerging Aboriginal artists from communities across Australia.
ACGA member.
Mon – Sat 10 – 5

Indigenart

The Mossenson Galleries
82 High Street, Fremantle 6160
Tel 08 9335 2911 Fax 08 9335 2966
Mon – Sat 10 – 5, Sun 11 – 5

Japingka Gallery

47 High Street, Fremantle 6160
Tel 08 9335 8265
Fax 08 9335 8275
japingka@inet.net.au
www.japingka.com.au
Aboriginal fine art, Kimberley and Western Desert. Full exhibition program includes Lorna Fencer, Wangkatjungka Artists, Stumpy Brown, Nada Rawlins and Utopia Artists. Japingka Gallery also has an extensive stock room featuring leading and emerging Indigenous fine artists from all over Australia
Mon – Fri 9.30 – 5.30, Sat 10.30 – 5.30, Sun 12 – 5

John Curtin Gallery

Building 200,
Curtin University of Technology,
Kent Street, Bentley 6102
Tel 08 9266 4155 Fax 08 9266 3878
gallery@curtin.edu.au
www.johncurtinartgallery.com
To 30 March: BEAP2004: Perceptual Difference.
Innovative new technologies allow us to explore *how* and *what* we see. *perceptual difference* unravels the indivisible boundary between the real and the virtual, taking you on unimagined journeys of understanding. Curated by Chris Malcolm and featuring artists from around the world
From 11 February: BEAPWORKS. Seven projects, developing works in electronic and biological art, were awarded grants through the Biennale of Electronic Arts Perth and ArtsWA. This initiative will showcase these new works by West Australian artists at the John Curtin Gallery. www.beap.org.
Tue – Fri 10.30 – 5, Sun 1 – 5

Lawrence Wilson Art Gallery

The University of Western Australia,
35 Stirling Highway, Crawley 6009
Tel 08 6488 3707 Fax 08 6488 1017
info@LWgallery.uwa.edu.au
www.LWgallery.uwa.edu.au
Changing exhibitions of new and historical Western Australian, Australian and international art, including works from the UWA Art Collection, lectures, symposia and guided tours. Free admission.
Tues – Fri 11 – 5, Sun 12 – 5

Lister Calder Gallery

316 Rokeby Road, Subiaco 6008
Tel 08 9382 8188 Fax 08 9382 8199
gallery@listercalder.com

www.listercalder.com

Director: Roshana Calder

Exhibiting and dealing in leading modern and contemporary Australian art.

Representing John Firth-Smith, Dale Hickey, Brent Harris, Robert Jacks, Tim Johnson, David Wadelton, Andrew Browne, David Noonan, Peter D. Cole, Marcus Beilby, Robert Hague and Tim McMonagle. Dealing in works by: Blackman, Boyd, Coburn, Crooke, Dickerson, Dobell, Friend, Fullbrook, Grey-Smith, Juniper, Lindsay, Nolan, Rapotec, Tucker, Whiteley and Williams, amongst others. Government Approved Valuer for the Cultural Gifts Program.

Mon – Fri 10 – 5, Sun 2 – 5 during exhibitions

Mangkaja Arts Aboriginal Corporation

PO Box 117, Fitzroy Crossing 6765
Tel 08 9191 5272 Fax 08 9191 5279

Mangkaja_Arts@bigpond.com

www.users.bigpond.com/Mangkaja_Arts/webpage

Works on paper and canvas, limited-edition linocuts and etchings, artefacts, postcard series, Mangkaja Arts exhibition catalogues.
Mon – Fri 11 – 5

Purist Gallery

Blue Orchid Court, Yallingup 6282
Tel 08 9755 2582 Fax 08 9755 2582
art@puristgallery.com

www.puristgallery.com

Contemporary paintings and screenprints by West Australian artist Penny Hudson. Jewellery, objects and sculpture by West Australian Max Ball.

Fri – Mon and daily school holidays 10 – 5

Stafford Studios of Fine Art

102 Forrest Street, Cottesloe 6011
Tel 08 9385 1399 Fax 08 9384 0966
artstaff@iinet.net.au

www.staffordstudios.com.au

Regular exhibitions of contemporary artists. Representing Barbara Bennett, William Boissevain, John Borrack, Judy Cassab, Brendon Darby, Robert Dickerson, Judith Dinham, Ken Done, Paul Evans, Tania Ferrier, Victor Greenaway, Diana Johnston, Heather Jones, Douglas Kirsop, Gary Leathendale, Mary Jane Malet, Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jules Sher, Christopher Spaven, Henryk Szydlowski and Len Zuks. Stafford Studios specialise in international marketing.

Tues – Fri 10 – 5, Sun 2 – 5

Northern Territory

Gallery Gondwana Australia

43 Todd Mall, Alice Springs 0870
Tel 08 8953 1577 Fax 08 8953 2441
alice@gallerygondwana.com.au

www.gallerygondwana.com.au

Director: Roslyn Premont Lali

Representing the best in Aboriginal fine art, Australian design and arts from the Pacific region. Established in 1990, the gallery works exclusively with internationally acclaimed artists and sources works from Indigenous artists and communities worldwide. Online gallery with a large range of cultural gifts and artworks.

Mon – Sun 9.30 – 6pm

Karen Brown Gallery

NT House, 1–22 Mitchell Street
PO Box 430, Darwin 0801

Tel 08 8981 9985

Fax 08 8981 9649

karen.brown@octa4.net.au

www.karenbrowngallery.com

Representing emerging and established contemporary Australian artists. Regular changing exhibitions.

Mon – Fri 9.30 – 5, Sat – Sun by appointment only

Museum and Art Gallery of the Northern Territory

Conacher Street, Bullocky Point,
Fannie Bay 0820

Tel 08 8999 8219 Fax 08 8999 8148

lorna.gravener@nt.gov.au

www.magnt.nt.gov.au

Overlooking the Arafura Sea, the gallery covers aspects of the region's art, natural history and culture with a diverse selection of permanent and changing exhibitions.

'Transformations' transports the visitor into a unique and ancient world. 'Behind the scenes' provides an opportunity to view unusual items from the collection and consider the philosophies of collecting, exhibiting, researching and caring for objects. Also of interest is 'Cyclone Tracy' and 'Sweetheart the famous crocodile'.

To 6 February: 'Windows on Australian Art' – Focus: Landscape in Me

To 28 March: 'Stolen Years': Australian prisoners of war.

Mon – Fri 9 – 5, Sat – Sun 10 – 5

RAFT Artspace

2/8 Parap Place, (upstairs, Gregory Street entrance), Parap 0820

Tel 08 8941 0810 Fax 08 8941 0810

art@raftartspace.com.au

www.raftartspace.com.au

A gallery celebrating difference, presenting local and visiting artists as well as art from the regions of the Kimberley, northern and central Australia in a contemporary art context.

Wed – Sat 10 – 5 or by appointment

Tasmania

Art Mob – Aboriginal Fine Art

Henry Jones Art Hotel

29 Hunter Street, Hobart 7000

Tel 03 6236 9200 Fax 03 6236 9300

euan@artmob.com.au

www.artmob.com.au

Director: Euan Hills

Tasmania's only dedicated Aboriginal fine art gallery exhibiting works from many Australian communities including local Tasmanian artists. Located in Hobart's historic Wharf precinct. Monthly exhibition schedule provides a vivid spectrum of works.

Mon – Sat 10 – 6, Sun 11 – 5

Masterpiece Fine Art Gallery and Antiques

63 Sandy Bay Road, Sandy Bay 7005

Tel 03 6223 2020 Fax 03 6223 6870

info@masterpiece.com.au

www.masterpiece.com.au

Masterpiece exhibits leading Australian colonial, impressionist, post-impressionist and contemporary works. Furniture and ancient Chinese artefacts (Tang and Han) available.

Mon – Sat 10 – 5.30

The Salamanca Collection

91a Salamanca Place, Hobart 7004

Tel 03 6224 1341 Fax 03 6223 6800

salcoll@tassie.net.au

www.salamancacollection.com.au

Tasmania's quality gallery in historic Salamanca Place, specialises in twentieth century Australian art, including works by Lloyd Rees, Charles Blackman, John Olsen, Robert Dickerson, Lawrence Daws, Ray Crooke, Russell Drysdale and Sidney Nolan, and works by leading Tasmanian artists Jerzy Michalski, Luke Wagner, John Lendis, Stephanie Tabram and Chen Ping.

Mon – Fri 10 – 5, Sat – Sun 10 – 4

Sidewalk Gallery

19–21 Castray Esplanade,
Battery Point 7004

Tel 03 6224 0331 Fax 03 6224 0331

ann@sidewalkgallery.com.au

www.sidewalkgallery.com.au

'From Timbuctoo to Tasmania', Original African tribal artefacts and textiles.

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New Zealand

International Art Centre

272 Parnell Road,

PO Box 37344, Parnell, Auckland

Tel 64 9 379 4010

Fax 64 9 307 3421

richard@artcntr.co.nz

www.internationalartcentre.co.nz

Fine art dealers, auctioneers and valuers. Representing New Zealand and international artists.

Mon – Fri 9 – 5.30, Sat 10 – 5, Sun 11 – 4

Jonathan Grant Galleries

280 Parnell Road,

Box 37673, Parnell, Auckland

Tel 64 9 308 9125 Fax 64 9 303 1071

jg@jgg.co.nz

www.jgg.co.nz

Specialists in nineteenth- and twentieth-century British, European and antipodean paintings, including historical New Zealand watercolours and rare maps.

Mon – Fri 9 – 6, Sat 10 – 4

Whitespace – Deborah White

12 Crummer Road, Ponsonby
Auckland 1002

Tel 64 9 524 0644 Fax 64 9 524 0644

dwhite@whitespace.co.nz

www.whitespace.co.nz

Representing contemporary artists from New Zealand, Australia and the Pacific. 300 square-meter gallery with regular exhibitions and extensive stock room.

Tues – Fri 11 – 6, Sat 11 – 3

Art & Australia's Art Directory is a comprehensive guide to galleries in Australia and New Zealand. To be part of this museum and gallery guide contact Diane Christou:
Tel 61-2 9331 4455 Fax 61-2 9331 4577
diane.christou@artandaustralia.com.au

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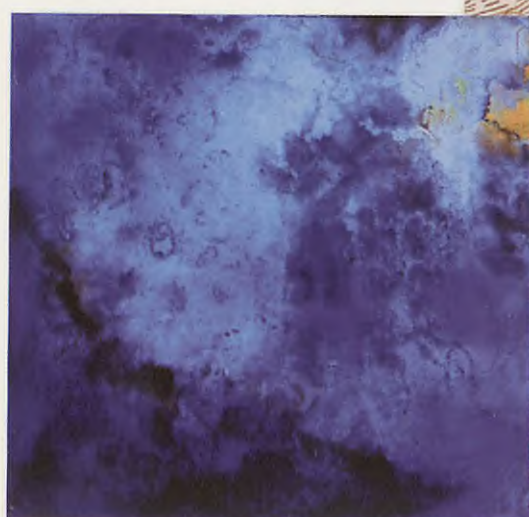
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16 - 30 March 2005





Mervyn Smith, *Whyalla Shipyards*, c.1964, watercolour, 60 x 80 cm

MERVYN SMITH

Centenary Exhibition

On our walls
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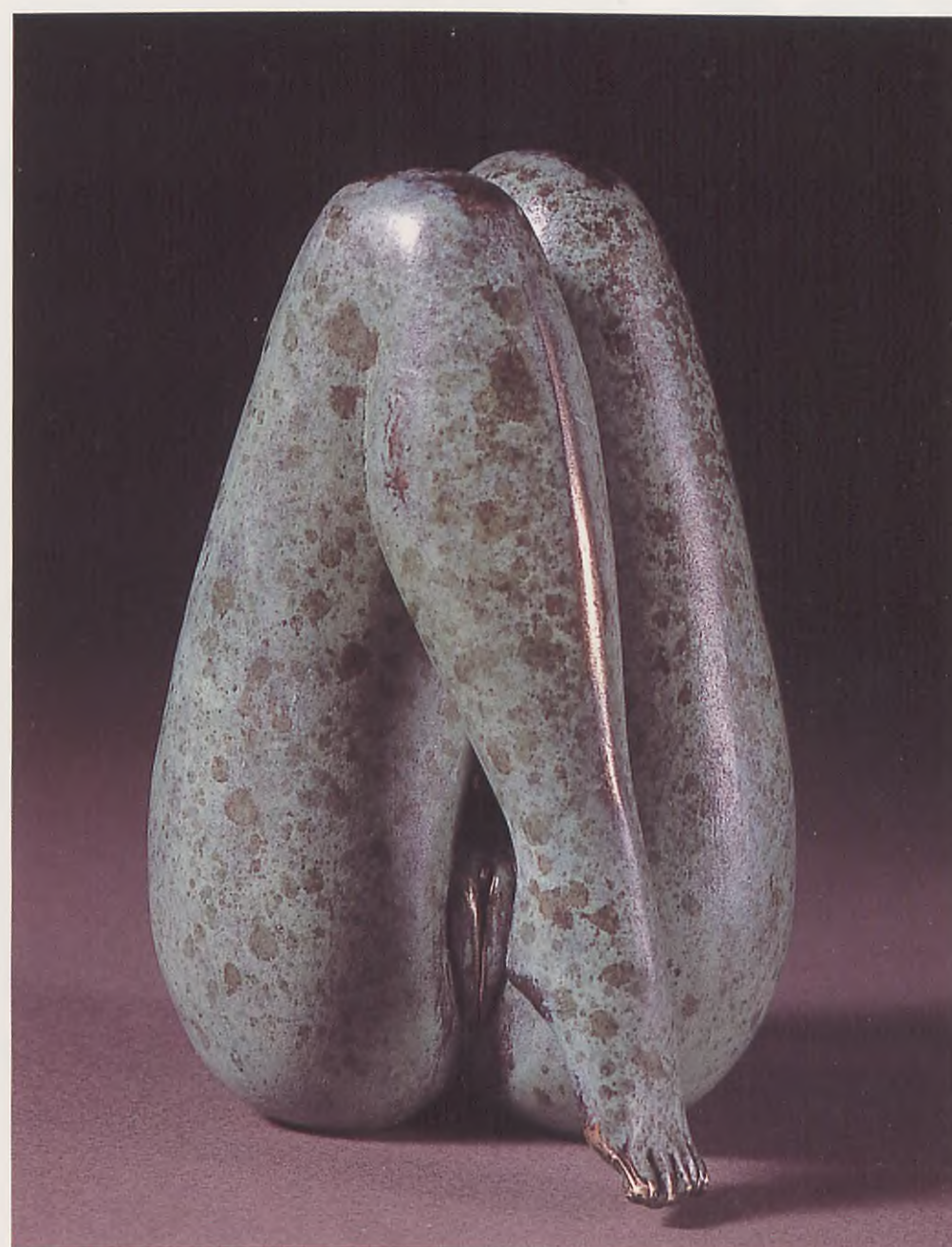
greenhill@internode.on.net
140 Barton Terrace West, North Adelaide, South Australia 5006
Tel: 08 8267 2933 Fax: 08 8239 0148
Tuesday – Friday 10 – 5 Saturday – Sunday 2 – 5


greenhill galleries adelaide

ACGA



John Nelson, *Legs (Side A)*, bronze, 11 x 7 x 5.5 cm



John Nelson, *Legs (Side B)*, bronze, 11 x 7 x 5.5 cm

JOHN NELSON

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Tel: 08 8267 2933 Fax: 08 8239 0148
Tuesday – Friday 10 – 5 Saturday – Sunday 2 – 5

ACGA


greenhill galleries adelaide

NEW



Roy Jackson Three Times Sunrise, 2004



Ildiko Kovacs 2004

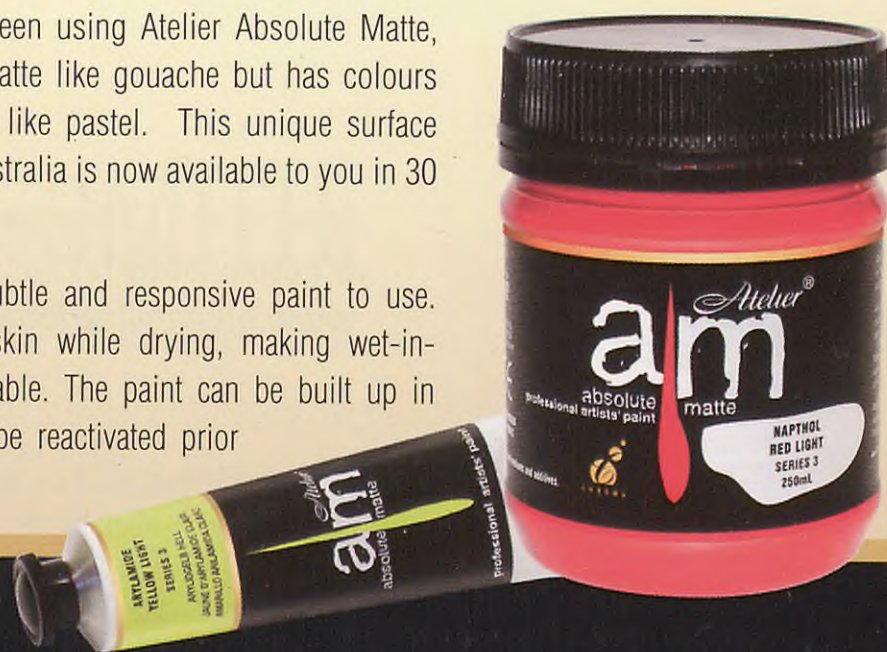


Louise Tuckwell Red Green Orange, 2004

TRADE SECRET!

The secret's out! Fine artists have been using Atelier Absolute Matte, a new water-based paint that dries matte like gouache but has colours with a sharpness and intensity more like pastel. This unique surface quality paint developed by Chroma Australia is now available to you in 30 brilliant colours.

Absolute Matte is a very sensitive, subtle and responsive paint to use. The paint surface does not form a skin while drying, making wet-in-wet painting techniques more manageable. The paint can be built up in layers, permitting alterations and can be reactivated prior to complete curing.



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Artworks appear courtesy of Martin Browne Gallery
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Palaeolithic Understory of the Northwest
2004, Oil on canvas, 150 x 100cm

IAN de SOUZA

Balance, rhythm, energy ... my work at the moment is not so much painting a particular subject but focusing on the energy that surrounds a subject. This really means that I paint the vitality of 'life' ...

I try to capture the energy, the rhythms, the patterns, the tempo of life in the broad sense.

Ian de Souza 2004

Ian de Souza Garden Studio

Viewing by appointment

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idesouza@inet.net.au

www.iandesouza.com.au

Representative galleries listed



Arthur Boyd



David Boyd



Donald Friend



Gloria Petyarre



Minnie Pwerle



Barbara Weir



Philip Stallard



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David Rankin

20 Glenmore Road
 Paddington 2021
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 Web: www.savah.com.au

GALLERY
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 Established in 1990

Andrew ROGERS

'Weightless #5'

Silicon Bronze

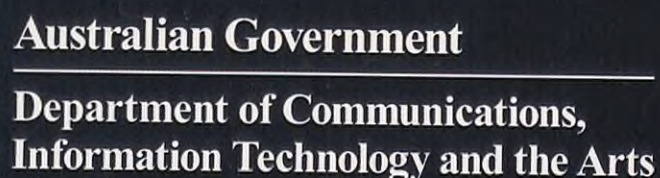


Andrew Rogers, *Weightless #5*, Silicon Bronze, 120 x 77 x 35 cm

SOHO
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W. www.sohogalleries.net



Tax incentives for arts support

Make a valued contribution to arts support or towards the preservation of Australia's significant cultural heritage and receive a tax deduction.

Made possible with the support of the Australian Government's cultural philanthropy programs—the Cultural Gifts Program and the Register of Cultural Organisations (ROCO).

GIFTS OF CULTURAL PROPERTY

The **Cultural Gifts Program** encourages gifts of significant cultural items to public art galleries, museums, libraries and archives. The Program has been successful for 25 years in enriching public collections and the results can be seen at www.dcita.gov.au/cgp/anniversary.html.

Gifts are exempt from capital gains tax. Donors can claim the cost of valuations and in most cases can claim the full market value of the gift as a tax deduction, and can elect to spread their deduction over a period of up to five income years.

Further information on donating through the program is available at www.dcita.gov.au/cgp, or by phoning (02) 6271 1643.

CASH DONATIONS

Donations of \$2 or more to arts organisations listed on the **Register of Cultural Organisations** (ROCO) qualify for a tax deduction. While cash donations are the principal form of support through this program, donations of assets such as real estate, shares and equipment are also tax deductible.

For more information on ROCO, or to view the close to 900 participating organisations, visit www.dcita.gov.au/roco or phone (02) 6271 1640.



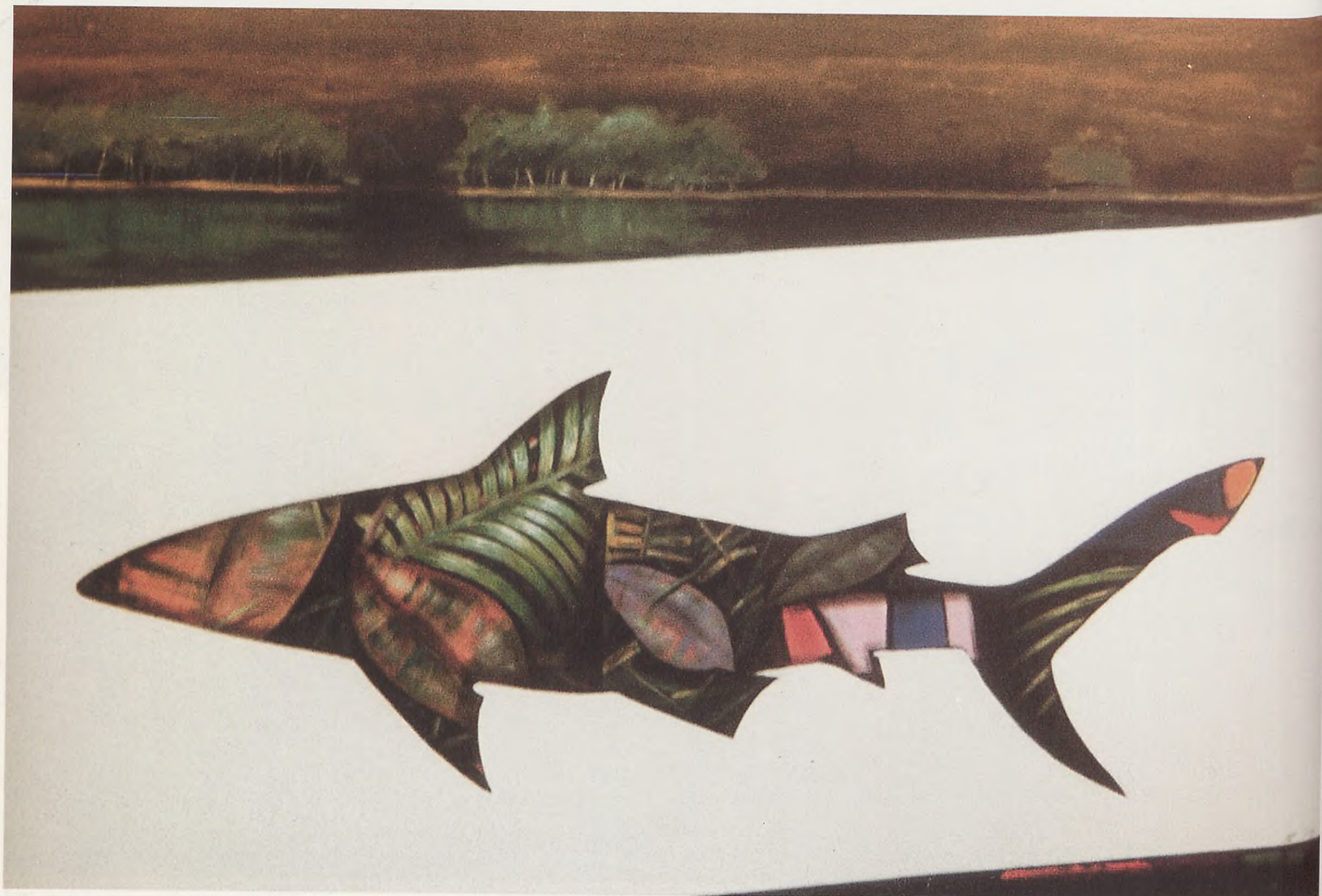
Tuscan Sunset, oil on canvas, 173 x 145 cm

Polles

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 Telephone/Fax: 02 9948 8519
 Email: info@sognoart.com
 Ask for *Polles Art & Poetry* the book
www.claudiopollesart.com

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BARRY FITZPATRICK

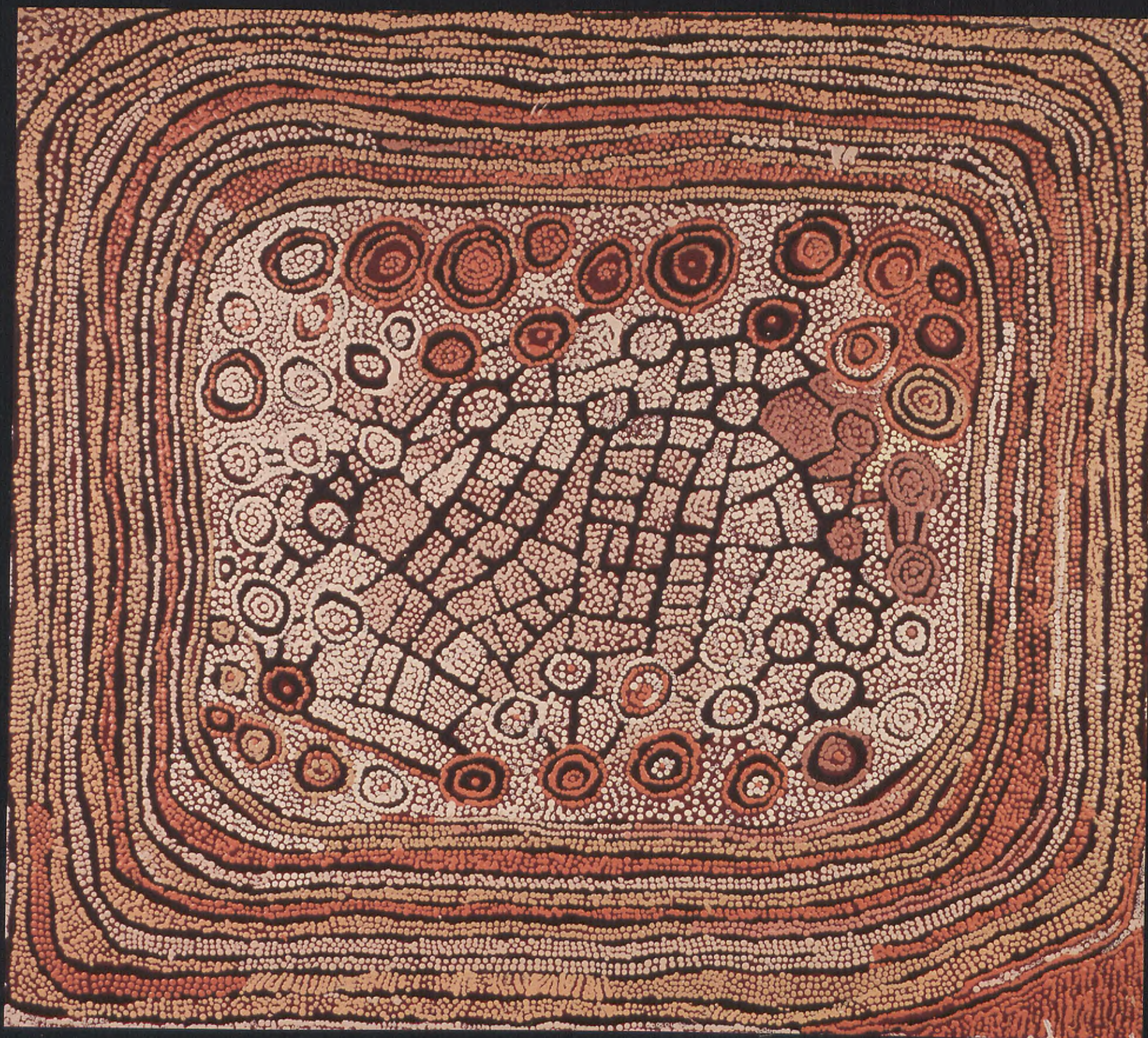


Shadows and Reflections, 2003, acrylic on board, 80 x 122 cm

In the Stream: Immersion and Emergence

16 November 2004 – 1 January 2005

YANDA ABORIGINAL ART MELBOURNE



Naata Nungurrayi *Marrapinti* 2004 #NA200403 acrylic on belgian linen 111cm x 101cm

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email: kit@yandaaboriginalart.com

Open hours: Tues–Sat 10am–5.30pm
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Metro 5 Gallery

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2005

Australia's richest annual art award for young painters (age 35 or under)

\$50,000 total prize money
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\$40,000 for judges' choice
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**Please join us for announcement of the winner
at 6.30pm on Wednesday 16 February 2005**

Exhibition: 27 January - 27 February 2005

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T 03 9500 8511 www.metro5gallery.com.au



ANZ Emerging Artists Program

Nick Mangan

Claire Armstrong



Nick Mangan

Art & Australia is pleased to introduce **Nick Mangan**, the second artist to be selected for the ANZ Private Bank Emerging Artists Program. The Emerging Artists Program, which was conceived to support and promote artists in their first years of professional practice, will see work by eight emerging artists featured on the back cover of *Art & Australia* over the next two years.

In Mangan's distinctive work the byproducts of consumerism are integrated with unique sculptural forms of the artist's own making. Mangan's sculpture shares an affinity with the work of many young contemporary artists – such as Ricky Swallow, James Angus and Tim Silver, for example – in which everyday items are deified in sculptural forms distinguished by aesthetic and technical proficiency. However, rather than re-creating objects of everyday use, Mangan incorporates them into new hybrid sculptural forms.

Elemental exposure, 2003, for example, is an intricate sculptural construction inside the casing of a photocopier. Stripped of its internal apparatus, the photocopier is filled with splintered shards of plastic as if it were the imaginary interior of a glacier. This ruptured, discarded object seems to have been overtaken by natural forces, suggesting the strength of nature over disposable consumer products, and points to the aesthetic and formal possibilities of functional items of everyday use.

The crystalline forms in *Elemental exposure* reappear in another work by Mangan, *In the crux of matter*, 2003, which was recently acquired by the National Gallery of Victoria in Melbourne. In this work a black motorcycle chassis is overrun by a crystalline growth of fractured plastic. Again, Mangan seems to imply the power of natural forces, the non-functional chassis resembling a piece of detritus one might find in a post-apocalyptic landscape, or a product of the sci-fi imagination.



In addition to his use of manufactured materials such as plastic, Mangan has also worked with wood. An earlier piece, *Cultural weeding*, 2002, is a sculptural work carved from balsa wood and suspended from the ceiling which simultaneously resembles a tree-like form, a marine plant or a network of nerve endings. A more recent work, *Untitled (nest)*, 2004 – which appears on the back cover of this issue of *Art & Australia* – extends Mangan's interest in combining mass-produced objects with carved sculptural forms, in this case a metal ladder which is literally fused with a honeycomb-like sculptural form carved from Western Red cedar and Tasmanian oak. Inspired by termite damage to temple architecture which the artist witnessed on a recent trip to Japan,¹ *Untitled (nest)* skillfully reconciles natural and manufactured materials, giving equal weight to the handmade and the mass-produced.

Nick Mangan was born in 1979 and completed a Bachelor of Arts (Fine Arts) at the Victorian College of the Arts in Melbourne. He has had solo exhibitions in Melbourne at Sutton Gallery and Gertrude Contemporary Art Spaces and has been included in numerous group exhibitions, including the recent 'Primavera 2004' exhibition at the Museum of Contemporary Art in Sydney. Mangan is represented by Sutton Gallery, Melbourne.

¹ See Vivienne Webb, 'Nick Mangan', *Primavera 2004: Exhibition by Young Australian Artists*, exhibition catalogue, Museum of Contemporary Art, Sydney, 2004, p. 17.

above

Nick Mangan, *In the crux of matter*, 2003, wood, acrylic, PVC, automotive spray paint, adhesive and epoxy filler, National Gallery of Victoria, Melbourne. Courtesy the artist and Sutton Gallery, Melbourne.



Fiona Hall

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WEBSITE: WWW.ROSLYN OXLEY9.COM.AU

Fiona Hall, *Tender* (detail), 2003-2005, US bank notes, dimensions variable

roslyn oxley9 gallery

NICK
MANGAN

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Nick Mangan, *Untitled (nest)*, 2004, aluminium ladder,
Western Red cedar, Tasmanian oak, 275 x 50 x 170 cm,
courtesy Sutton Gallery, Melbourne.

ANZ Private Bank

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